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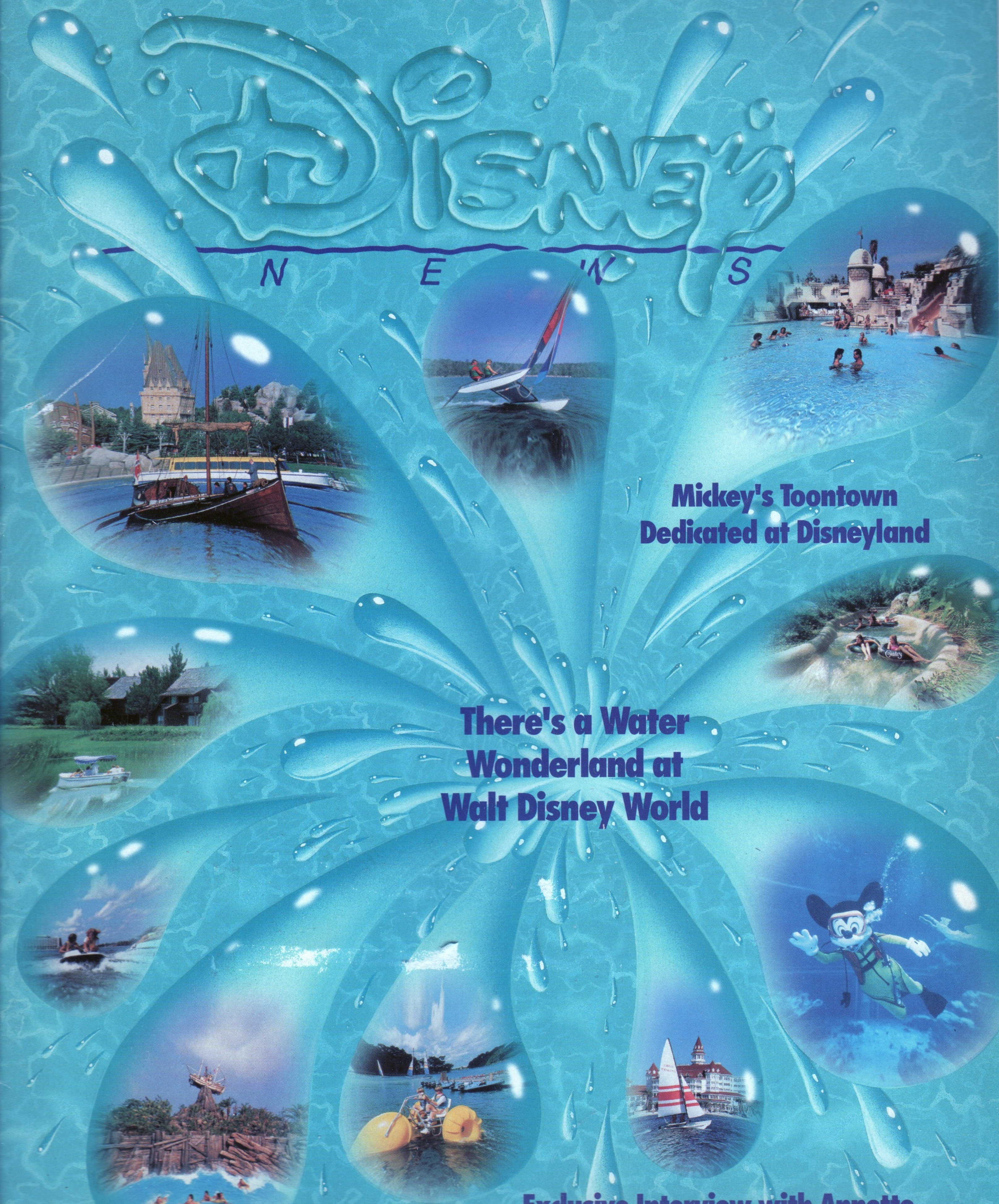

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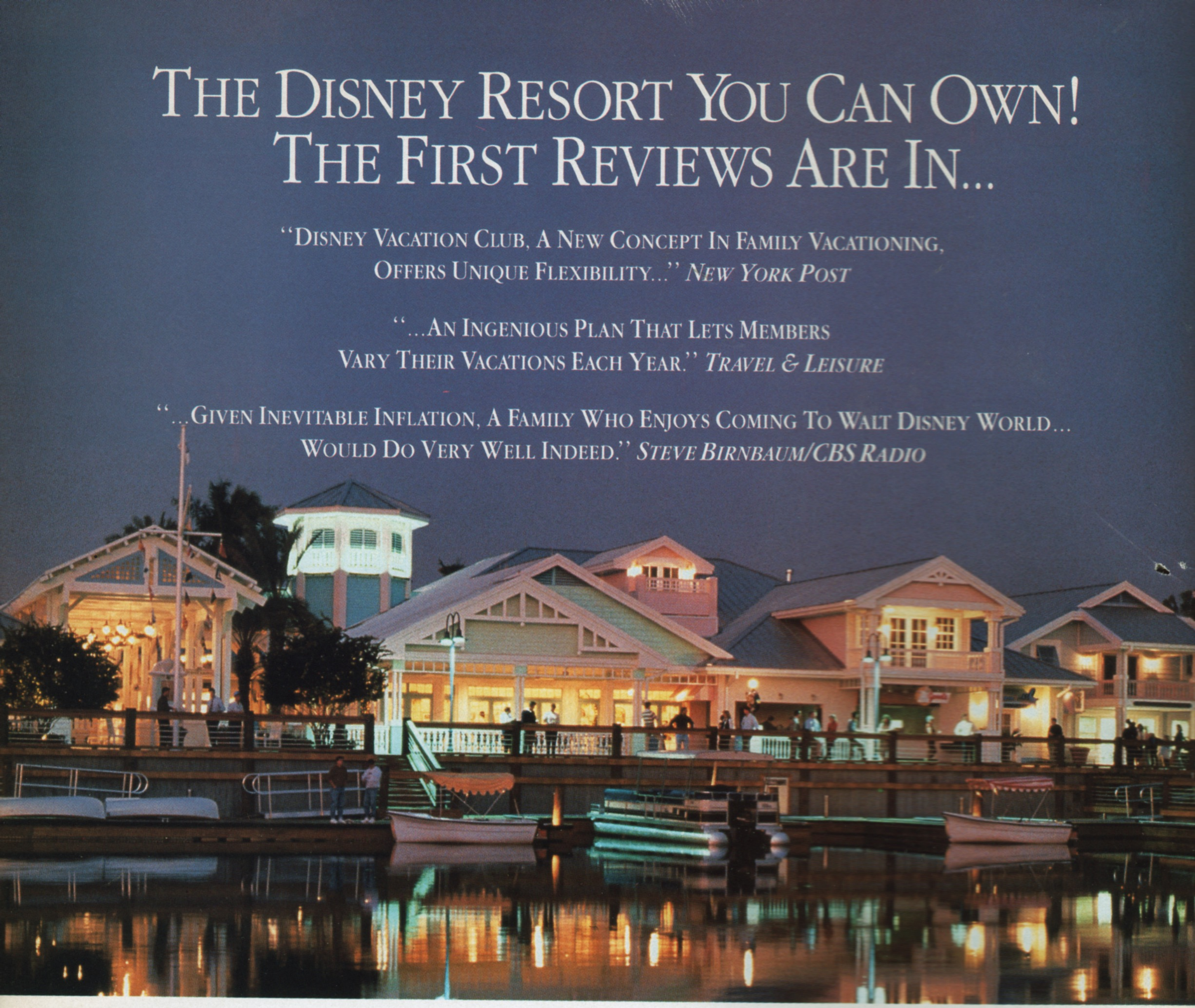

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•TABLE OF CONTENTS•

DISNEY NEWS

ON THE COVER:
Literally dozens of water activities keep guests entertained between Theme Park visits at Walt Disney World Resort.
Water illustration by Mike Wepplo

•COVER STORY•

Water, Water Everywhere
By Scott Richter
Walt's vision of a water wonderland came true at Walt Disney World. 8

•SPECIAL FEATURE•

Annette: As Ears Go By
By Lorraine Santoli
Everyone's favorite Mouseketeer fights a battle against MS and launches new business ventures. 17

•DISNEY SPOTLIGHT•

Disney Legends 1992
By Jeff Hoffman
Eight new legends are inducted into the Disney Hall of Fame. 25

•SUITABLE FOR FRAMING•

A Tree Grows in Tokyo
The *Swiss Family Treehouse* finds a home in Tokyo Disneyland. 28

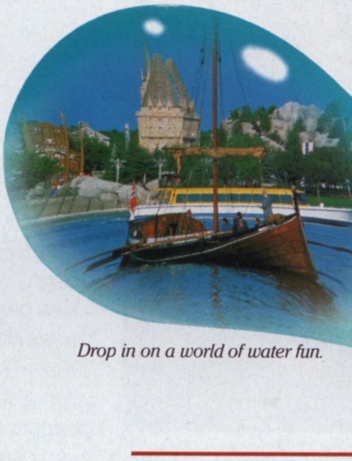
•DISNEY DINING•

Carnation: A Legacy to Taste
By Max and Dawn Navarro
One of Disney's first participants is still serving up a tantalizing menu and its famous ice cream treats. 38

•REMEMBERING WALT•

Munching on the Job
By Angela DeCarlo
The first man on the Matterhorn shared lunch with the boss while a mountain rose at Disneyland. 46

Everyone's favorite Mouseketeer is an entrepreneur and fund raiser for a variety of neurological disorders.



Drop in on a world of water fun.

•FEATURES•

Disney's Fairy Tale Weddings
By Shanna Smith
Every bride can be Cinderella if she plans her wedding at Walt Disney World or Disneyland. 12

Minting a Mickey Memento
Mickey oversees production of a limited issue Disney Dollar commemorating his 65th birthday. 21

Mickey's Toontown is Open!
A pictorial tour through the Toon's previously private enclave. 22

Out of This World
By Leonard Shannon
A bizarre "museum of the weird" was originally planned as a prologue to the *Haunted Mansion*. 32

Bears 'n' Dolls
By Lori A. Wildrick
After last year's success, the teddy bears have invited the dolls to join them in a convention at Disneyland. 35

Crafting a Cast of Characters
By Jean Lee
Nearly every creation from Walt Disney Imagineering begins as a clever sculpture. 41

•WHAT'S NEW•

Editor's Notes 4
From Our Mailbox 6
Update: For Our Children 48
Themed Adventures 50
Projections 52
Mickey's Market 54

•CREDITS•

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BPA CONSUMER MAGAZINES

NOTES

Kim Schultz turns over the tools of the trade to Patrick Hardy who is taking over as designer for Disney News.

INTRODUCTIONS ARE IN ORDER

With this issue of *Disney News* we reluctantly bid adieu to Kim Schultz who has been designing the magazine since summer 1989. After nearly eight years with Korobkin & Associates, Kim decided to join some friends in a new venture based in Los Angeles.

When Kim first took on *Disney News* we were producing the magazine "traditionally"—typeset copy, art boards, the whole, cumbersome nine yards. We spent many a late night together—me proofreading, Kim pasting up new copy and knifing out mistakes. As we entered the world of electronic production, Kim mastered the process in record time, taking us farther faster than we ever imagined possible while maintaining her high level of creativity. Kim leaves with our heartfelt thanks and sincere gratitude.

At the same time, we are pleased to introduce Patrick Hardy who is stepping enthusiastically into Kim's modem. Patrick took an internship with Korobkin & Associates last spring, just after graduating from California State University at Fullerton with a BFA in graphic design.

As part of his duties he assisted Kim on *Disney News* and has been a contributing designer for the past three issues. We anticipate bigger and better things for *Disney News* in the future and look forward to working with Patrick to bring you all the news from the world of Disney.

IN THIS ISSUE

This issue's cover story will give you a new perspective on, and appreciation of, the incredible network of water systems at Walt Disney World Resort. Writer Scott Richter did extensive research to unearth the story behind the creation of the Resort's waterways. His discovery explains why today, **Water, Water, Everywhere** translates into a water wonderland of fun at the Vacation Kingdom of the World.

Our special feature focuses on the most famous Mouseketeer of all—**Annette**! Recently acknowledging her affliction with Multiple Sclerosis (MS), this plucky lady refuses to give up. Instead, she has launched two new business ventures, one of which will provide desperately needed funds for research on neurological diseases.

Writer Lorraine Santoli arranged a photo shoot for us at Annette's home where photographer Michael LaRiche captured her in her own environment. She is absolutely delightful, gracious, funny, and even more beautiful in person than on film. We are all pulling for her as she continues to battle this debilitating disease.

For aficionados of the obscure, Leonard Shannon has ferreted out a real gem. We called it **Out of This World**, but "*Under* This World" might have been more appropriate. It's just weird.

Finally, those of you who like to know how Walt Disney Imagineering creates their wonderful concoctions, Jean Lee supplies another piece of the puzzle in **Crafting a Cast of Characters**. I happened to see Jean's similar article in the WDI newsletter and thought it would be of interest to *Disney News* readers. Let's hope you agree.—**AKO**

Jean Lee, surrounded by a captive audience.

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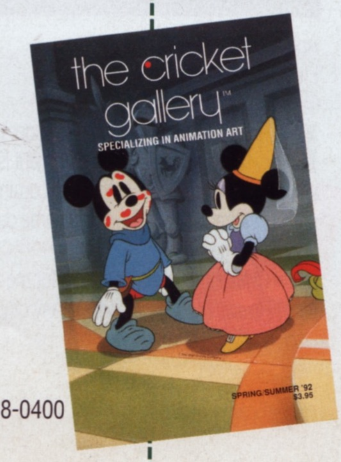

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Letters

DISNEY
N E W S

I'm a big fan of all the Disney movies. I was wondering what are going to be the next Disney animated movies to be released in the next few years.

Katherine Ramirez
Whittier, CA

Disney animators are in high gear these days, with a goal to produce two animated films per year in a few years. Next out, due at Thanksgiving 1993, is a puppet-animation film based on a Tim Burton script and characters called "Nightmare Before Christmas." In the summer of 1994, look for "The Lion King," followed that Christmas by "Pocahontas." Both are traditional animated features.

I am curious to know where "Buena Vista" originated and how it came into conjunction with The Walt Disney Company's labels.

Kirk Shalosky
Dover, OH

Actually, Buena Vista is the name of the street that runs in front of The Walt Disney Studios in Burbank, California. The name was picked up for use in a variety of business enterprises, e.g., Buena Vista Distribution, Buena Vista International, Buena Vista Home Video, etc. It was also taken along to Florida as a name for the Walt Disney World lake, Lake Buena Vista. In other words, the street came before the labels.

Did Walt Disney personally agree to let the Oregon State Ducks use Donald Duck as a mascot?

Nic Nelson
Aloha, OR

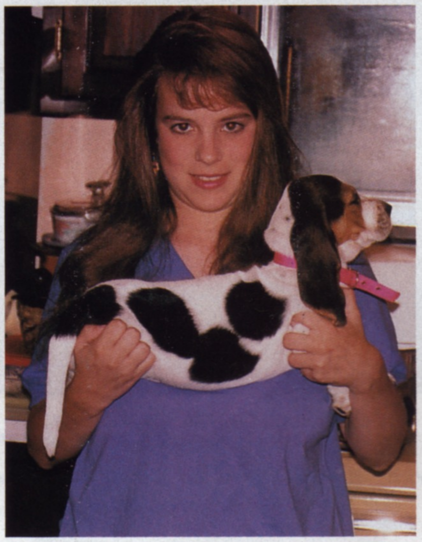
Yes, Walt did personally give his consent for the team to use Donald. According to Disney Archivist Dave Smith, this was one of the very few times—if not the only time—a Disney character was ever approved for such a use.

I've just seen "Aladdin." Watching Robin Williams as Genie doing all those impressions made the film the most entertaining animated feature ever. However, I'm stuck on one of his impressions. It was the one where he said, "...there are a few addendums, some quid pro quos..." Can you tell me who that character is that he's impersonating?

Julio Colon-Ocasio
Orlando, FL

We called Genie animator Eric Goldberg to check on this one and he verified that it was Robin Williams' rendition of political/economic/social commentator William F. Buckley, Jr.

We would like to share the side profile of our newest addition in our family. This is Millie May Basset. It seems Mickey's impression can show up in the most unusual places.



Ann and Ken Seephin
Flemington, NJ

I love going to Disneyland with my son; I can see he is very happy there. My one comment is that there are only a few Disney personalities coming out to shake children's hands, and they come out for very little time.

One of the best enjoyments for me and my kids is to see Mickey or Goofy or any other character, but they are always so busy! Can something be done about it?

Julia Webb
Arcadia, CA

Now that Mickey's Toontown has opened to the public, the characters get to work right in their own hometown—and that's where they'll stay. You should be able to find Minnie, Goofy, Donald, Chip'n' Dale, Gadget and Roger Rabbit, as well as some of their friends, any time the Toontown gates are open. Mickey will be holding open house in his own backyard studio, so you can visit him there in his dressing room between "takes."

Why 1313?

Most Disney fans know that the address of Disneyland is 1313 Harbor Blvd, Anaheim, CA, but did you ever wonder why the number "1313" was chosen? Andy Smith, who works in Finance at Disneyland offers some theories:

I've been told that since "M" is the 13th letter of the alphabet, 1313 (or MM) was selected by Walt as the street address for Disneyland. Dave Smith at the Archives thought it might have been chosen because 1313 was Donald Duck's house number in the cartoon shorts of the 1940s. Another possible theory is that it was the early Disneyland planners' way of "thumbing their noses" at the doomsayers who said Disneyland would fail.

Three fascinating and plausible reasons for an unusual choice. Does anyone have anything else to propose? The polls are still open.

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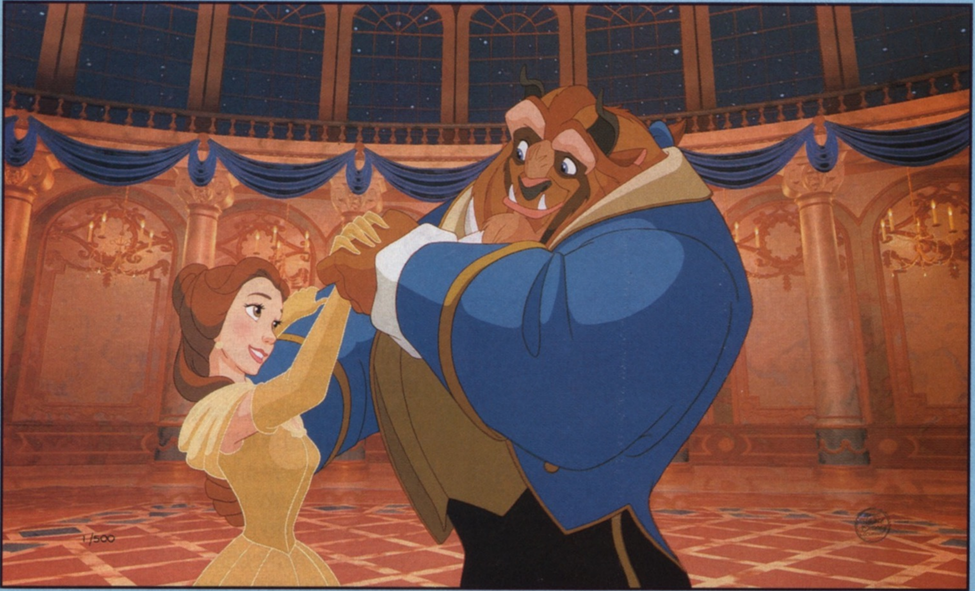

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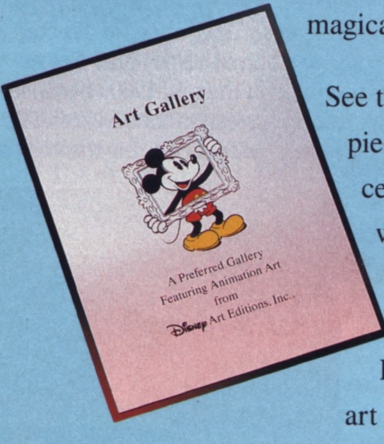
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Water, Water, Everywhere

The Wet Wonders of Walt Disney World

By Scott Richter

Just about anyone can pilot a speedy water sprite; but only characters ski at Walt Disney World.

Shimmering blue water reflects a flock of catamarans skimming to shore. Mini speed boats chase each other in a bouncy bay. Daring water-skiers slice through white water wakes. Canoes glide silently across emerald ponds. Bobbing inner tubes carry sunning passengers down a bubbly creek. Shrieks of glee follow sliders down a cascading tube. Surfers shoot the curl. Swimmers dive into crystal pools.

A tropical paradise? Almost. It's the water wonderland of Walt Disney World. But it wasn't always so.

The Way We Were

"Back in 1965, when we purchased the Florida property, Walt and I used to ride around the future site of Walt Disney World in a land rover, and he would visualize what the Parks and waterways would look like," recalls Admiral Joe Fowler, administrator of the construction project in Florida.

"Because Walt loved waterways, and realized that water is one of Florida's greatest attractions," adds Fowler, "he wanted to take advantage of this great resource to the fullest extent."

It took several years, and a lot of money and effort, but this central Florida cypress and pine expanse was magically transformed into the world's most popular vacation destination, complete with hundreds of acres of pristine lakes and dozens of miles of meandering canals.

The construction of Walt Disney World and its waterways was orchestrated by Fowler and General Joe Potter. Both were certainly no strangers to water. Fowler, a Rear Admiral in the United States Navy, was responsible for the design and construction of many ships, while Potter was formerly governor of the Panama Canal Zone.

Fowler's association with Walt Disney began in 1953 when he directed the construction of Disneyland. Potter was recruited in the mid-1960s because of his enormous experience with canals and drainage systems. During the con-

Tubing up a lazy river at Typhoon Lagoon.

Plying the waterways for fun...

...and transportation.

struction phase of Walt Disney World, Fowler was primarily responsible for the construction of the recreational waterways; Potter directed the construction of the canals and levees which provide for irrigation and flood control on the property by establishing 48 miles of canals, 12 miles of levees, and 24 water control structures.

Constructing the future resort's recreational waterways posed its own unique challenges.

In the mid-1960s, the water in Bay Lake was stained brown by tannin, a chemical released from the surrounding cypress groves. This occurred because the lake's water level was lower than the surrounding area, thus permitting intrusion. The solution was to drain and clean the 400-acre lake, and then raise the water about a foot higher than its historic level. This causes a change in the hydrodynamic pressure, resulting in an environment where the lake drains outward to keep out tannin and other pollutants.

Land from the waterway at the Caribbean Beach Resort was used for EPCOT Center.

River Country

Riding the rapids at River Country.

The dredging of Bay Lake was a massive task. Once its 3-1/2 billion gallons were drained, an 8-1/2-foot deep layer of organic muck had to be removed from the bottom. Beneath all that muck, however, the dredgers discovered pure white sand. They used this to line the shores of both Bay Lake and its sister body of water, the man-made Seven Seas Lagoon.

To create the Lagoon, it took nearly three years to complete the mammoth earth-moving project, which involved the excavation of eight million cubic yards of dirt. The excavated earth was not wasted, however. It provided the landfill needed to raise the level of the Magic Kingdom Park site by 12 feet for the construction of a subterranean service area. Without this landfill, the underground area of the Park would have been impossible to construct, given Florida's extremely high water table.

The high water table also posed a problem during the construction of the "water bridge" which lies just south of the Contemporary Resort and connects the Seven Seas Lagoon with Bay Lake.

While most bridges are constructed to carry ground vehicles over a body of water, Walt Disney World's water bridges carry water vessels over a highway.

Admiral Fowler explains that "constructing this bridge was one of the toughest jobs we ever had because we had to keep the water from overtaking the construction."

Nevertheless, this technical marvel was completed and forms an important link between Bay Lake and the Lagoon.

Island Haven

Although three islands dot Seven Seas Lagoon, the only natural island on the Resort's property is Bay Lake's Discovery Island, originally named Treasure Island when unveiled in 1974. Today, it remains a lush haven for beautiful birds and exotic animals from around the world.

Although the waterways on Discovery Island are extremely natural in appearance, they were constructed with powdered cement and covered with dirt. One major pool is in the middle of the island, the other—the home for a flock of flamingos—runs along the outskirts and is the headwaters of the stream that runs throughout the huge aviary.

This peripheral waterway is slightly higher than Bay Lake, thus permitting water to flow outward into the lake after it's pumped into the lagoon basin. This system allows large numbers of birds to live in the lagoon without interference from the outside environment.

Riding the Water

The waterways of Walt Disney World are certainly aesthetically appealing in their own right, but it's the vast array of watercraft that really brings them to life. From the tiny "water sprite" speedboats to the majestic ferries, large portions of Walt Disney

Sailing by the Contemporary Resort and snorkling at Typhoon Lagoon.

Guests canoe at Fort Wilderness while flamingos convene on Discovery Island.

World waterways are always busy with the hustle and bustle of watercraft.

When Walt Disney World opened in 1971, there were no ferryboats. The only way to get to the Magic Kingdom from the Ticket and Transportation Center was by Monorail. In 1972, the Magic Kingdom I and II were put into service, and in 1975 the Kingdom Queen joined them. Each has a capacity of 600 and can venture to the Magic Kingdom and back in 18 minutes.

Launches and cruisers also provide transportation for guests to the Magic Kingdom, to resorts on the lake and lagoon, and, from some locations, to EPCOT Center and the Disney-MGM Studio Theme Park.

Guests at Walt Disney World are not just relegated to the role of passengers, they can also cruise the waterways as pilots of a variety of vessels. The Resort has the nation's largest fleet of pleasurecraft, ranging from small pedalboats to large sailboats. There are nearly 350 of the water sprites alone in the marinas.

A tropical waterfall at the Polynesian Resort and a family affair at Typhoon Lagoon.

Watercraft can be rented at the Grand Floridian Beach Resort, the Polynesian Resort, Contemporary Resort, and the Fort Wilderness Resort marinas.

With literally dozens of pleasure and transportation watercraft zipping and gliding across Bay Lake and the Seven Seas Lagoon, the Walt Disney World Lake Patrol is on the alert to maintain law and order.

"Safety is very important here at Walt Disney World," says David Harris, the head of Lake Patrol. "During peak season we have up to 12 speed boats patrolling the waterways."

Resort Waterways

While four of Walt Disney World's resort hotels are situated on either the shores of Bay Lake or the Seven Seas Lagoon, others have beautiful waterways of their own.

The Disney Inn is flanked by wandering streams which serve both as a home to resident flamingos and as a challenge to golfers who tackle one of the resort's two championship courses.

The Caribbean Beach Resort has a winding waterway as its centerpiece. When EPCOT Center was built, fill was needed, so earth was excavated from what is now the site of the resort. When construction of the hotel began, these "burrow pits" were subsequently cleaned and filled with water, creating the new stream.

Fort Wilderness Resort has miles of rustic waterways which are perfect for fishing and canoeing. These winding, twisting canals feed into Bay Lake. Walt Disney Imagineering designed the twists and turns to give them a natural appearance. The waterways of Fort Wilderness are the most secluded at Walt Disney World.

Aqua-triking at Caribbean Beach.

The newest waterway on property has been dubbed "the French Connection" because it serves as the passageway to France at World Showcase in EPCOT Center for guests staying at the Dolphin Resort, the Swan Resort and the Yacht and Beach Club Resorts. It is also the gateway from these hotels to the Disney-MGM Studio Theme Park.

Splish, Splash!

Walt Disney World broke new ground in water attractions when River Country debuted at Fort Wilderness in the early '70s. One of the first-ever themed water parks in the nation, River Country is still reeling them in. Attractions include a 330,000-gallon clear-water pool called Upstream Plunge; Slippery Slide Falls, two 16-foot rock slides; and the Ol' Swimmin' Hole. The biggest thrill of the Ol' Swimmin' Hole is Whoop-n-Holler Hollow, two long, winding chutes that end with a splashing entry into the water.

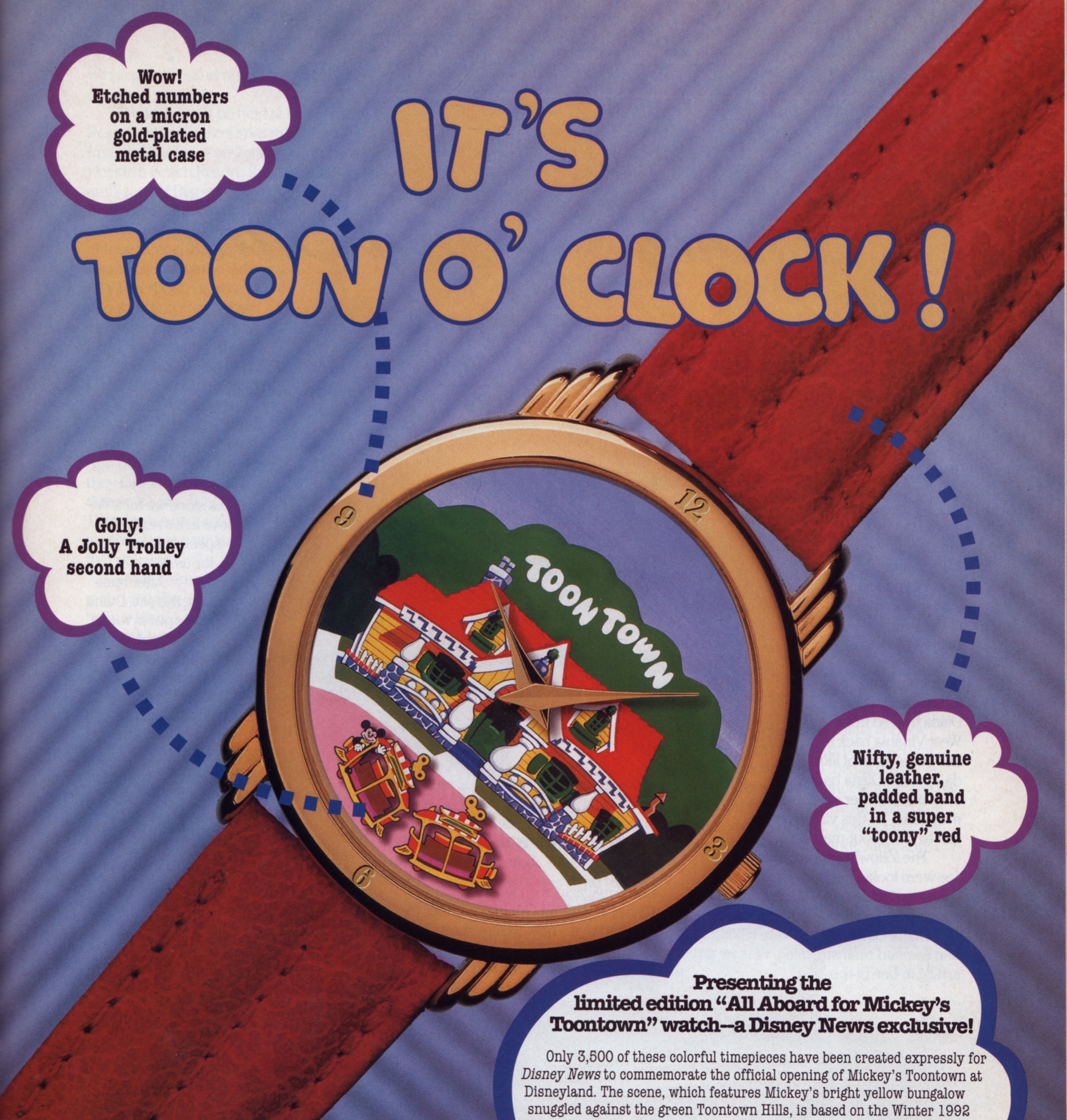
On top of the world at River Country.

Then, in 1989, an Imagineered storm of great magnitude ushered in a new generation of water theme parks for Walt Disney World guests. The 56-acre Typhoon Lagoon includes the world's largest man-made watershed mountain, with eight twisting slides and roaring streams.

There's also a wave-making lagoon for surfing, a saltwater snorkeling pool, and three rafting adventures. The unfortunate "Miss Tilly," stranded atop the Lagoon's towering Mt. Mayday, stands testament to the force of the legendary typhoon that created this "natural wonder."

Whether for transportation, irrigation, leisure activity, or just for the beauty of it, these waterways provide a sparkling setting for the jewel known as Walt Disney World Resort.

IT'S TOON O' CLOCK!



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Disney's Fairy Tale Weddings

Dreams Really Can Come True

By Shanna Smith

Diana and Joe's "Wedding Party" in front of Cinderella's Glass Coach.

Once upon a time...

...in December 1991, Diana Dorsey and Joe Stadelnikas met at the Walt Disney World Resort to resume their courtship, interrupted when Diana moved from West Virginia back to her home state of Florida. Joe and Diana hadn't seen one another since her move and, on this visit, they began to talk about marriage.

The following spring, Diana and Joe were looking at bridal magazines, trying to decide on a different and yet convenient location for their wedding.

Diana explains, "We were talking one day and brainstorming. We saw an article in one of the bridal magazines on weddings at Disney. It gave an Orlando number to call, and that's how we got started."

Why did they choose Disney?

"Joe and I have gone to Disney World about five times since we met. We love it. It's really a special place for us."

After making the call, Diana was put in touch with Debbie Johnson of Disney's Fairy Tale Weddings. Although a true Disney fan, at first Diana had some misgivings.

Fairy Tale Weddings take care of everything—even the cake!

"My first thought was, it's going to be too hard and it will be complicated. I was really surprised at how easily things came together."

Anyone who has ever planned a wedding can appreciate Diana's reaction. "Easy" and "wedding" are not usually synonymous—especially when you consider the array of elements available at the Walt Disney World Resort, and the decisions that have to be made: the ceremony itself, flowers, decorations, audio-visual services, Disney entertainment, guest accommodations, food (all prepared by award-

GRAND FLORIDIAN
BEACH RESORT
13

Here comes the bride! Diana is whisked to her nuptials at the Commodore's Terrace.

winning chefs), and numerous special options.

Weddings can be held at any of the Resort's hotels, so couples may choose from the opulence of Disney's Grand Floridian Beach Resort, the nautical ambience of Disney's Yacht and Beach Club resorts, or the great outdoors of Fort Wilderness. If a unique atmosphere is desired, there's the romantic Empress Lilly Riverboat. Or, what about getting married as fireworks explode at "midnight" on Pleasure Island?

As Diana began to plan her Disney wedding, she realized, "Everything is there for you to have, just about anything you might want. And they plan everything—they take care of the little details. It's not as big a worry. They have a beautiful location; anything you want, any way that you want it."

Diana wanted a small, intimate wedding with, as she put it, "a little bit of something in our wedding for everybody." She spent one day with Debbie and in the course of that day planned her entire wedding.

She remembers, "I sat down and did everything. She (Debbie) had everybody there, at a specific time, with an itinerary to follow."

First came the photographer. Diana spent about an hour looking through his albums and making her choices. The florist came in next.

Diana found that several guests also took pictures of her as part of their own vacation memories.

The maid of honor helps with the finishing touches.

Diana says, "The florist spent a lot of time with me. I would tell him what I was looking for and he would say, 'I know exactly what you mean,' and he'd show me this, this, and this, and it was exactly what I wanted.

"Debbie sat right there and took down notes. They just did everything."

Following the florist were the minister, the entertainment people, and the baker.

At the end of the day, Diana recalls with a smile, "I walked downstairs and called my fiance and said, 'Well, the wedding's done.'"

Diana especially appreciated Debbie's assistance, as she was not familiar with the Central Florida area.

She admits, "I knew nothing about people in Orlando, so I was kind of starting from scratch."

Couples planning a Disney Fairy Tale Wedding have the option of selecting a complete package, using the photographers, florists, bakers, etc., arranged by Disney as Diana and Joe elected to do, or incorporating their own selections into the package.

After weeks of anticipation, the big day finally arrived! The morning of September 26, 1992, found Diana, her sister and maid of honor, Jane, and

The best man? No, just a special surprise for the mother of the bride.

Everyone gets expert assistance on the big day.

"You may kiss the bride."

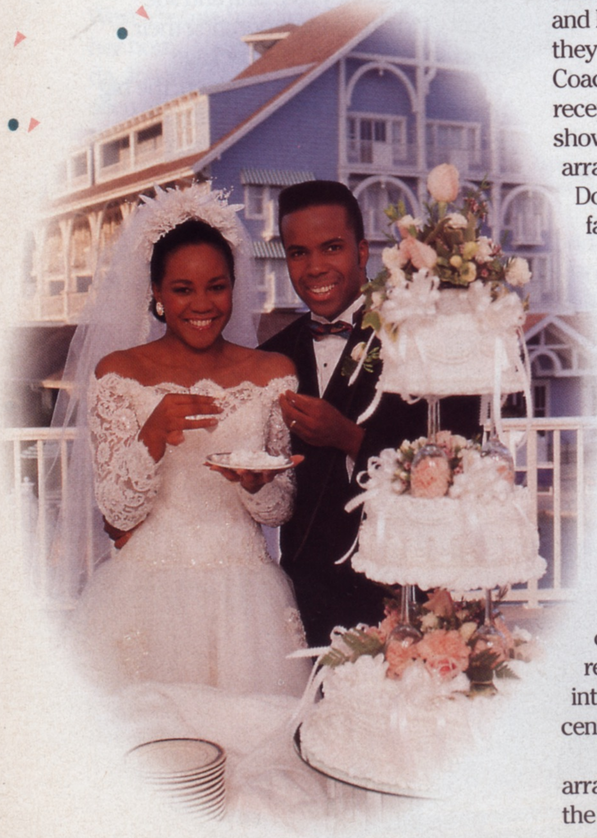
their mother having their hair and make-up done by experts right in their room at the Grand Floridian (another of the special options available).

Then it was time to dress—Diana in a traditional gown with beaded bodice, train and floor-length veil, Jane in deep emerald green, and Mrs. Dorsey in an elegant blue suit. The flowers were delivered to the room, and Diana and Jane headed for the Grand Floridian main lobby for pre-wedding photographs.

Finally, with the guests assembled on the Commodore's Terrace on the second floor of the Grand Floridian main building, the traditional Wedding March sounded and Diana stepped through the door and walked down the aisle to meet Joe. They held hands as vows were made and rings exchanged. Then the minister pronounced the couple husband and wife.

Disney Fairy Tale Weddings make storybook dreams come true.

After the ceremony, photographs were taken of the wedding party on the Terrace. Then, while the guests were transported to the reception by lodging cart, Diana and Joe took a dream-come-true ride in Cinderella's Glass Coach.



Couples can select from among dozens of options at Walt Disney World Resort or The Disneyland Hotel.

The coach, drawn by six white ponies festooned with red roses on their harnesses, drew up at the Grand Floridian Convention Center. Mickey and Minnie greeted the newlyweds as they stepped down from the Glass Coach, and then escorted them to their reception. And a surprise guest also showed up — Br'er Bear. (This was arranged as a special treat for Mrs. Dorsey—Br'er Bear is one of her favorite characters.)

Eventually, the once-in-a-lifetime day drew to a close, but we all know how this story ends...

...and they lived happily ever after!

Disneyland Does Weddings, Too!

The Disneyland Hotel in California has developed a Disney's Fairy Tale Weddings program that promises to make any bride's wedding dream come true. The choice of locations at the spacious resort is virtually endless — from an intimate room with a view to a magnificent ballroom or a lush outdoor setting.

Mickey loves to be invited to the wedding.

The Hotel can also offer a vast array of spectacular themes. Whether the bride's choice is the tropical extravaganza of "Carnivale" or the whimsical "Disney Wonderland" where the world of "Alice in Wonderland" comes to life, Disney wedding experts can create an experience not available anywhere else.

For the ultimate celebration, a "Disney Fantasy" can feature a horse-drawn glass coach, fanfare trumpeters, a ballroom re-creation of Sleeping Beauty Castle, and even Disney characters.

As at Walt Disney World, the Hotel's wedding specialists can orchestrate every detail of a storybook wedding from start to finish.

For information on Disney's Fairy Tale Weddings, call Walt Disney World at (407) 363-6333 or The Disneyland Hotel at (714) 956-6709.

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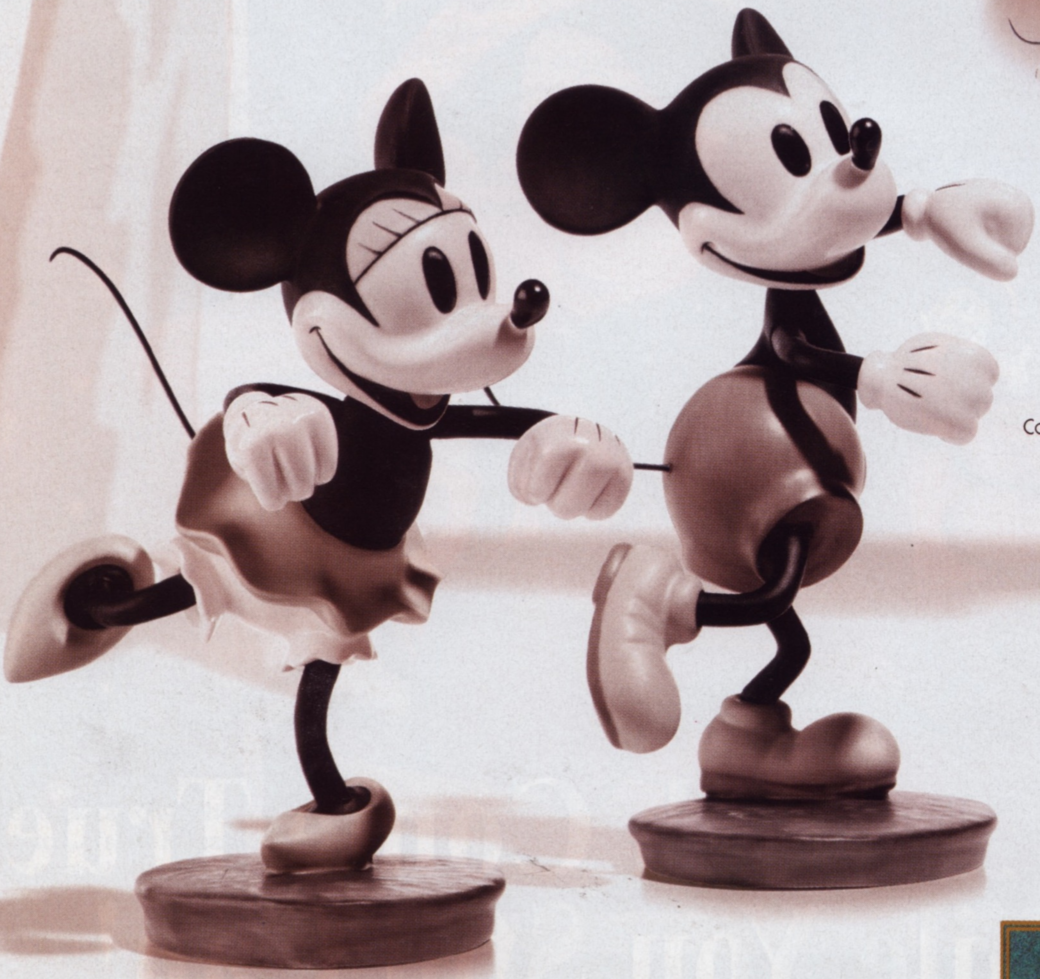

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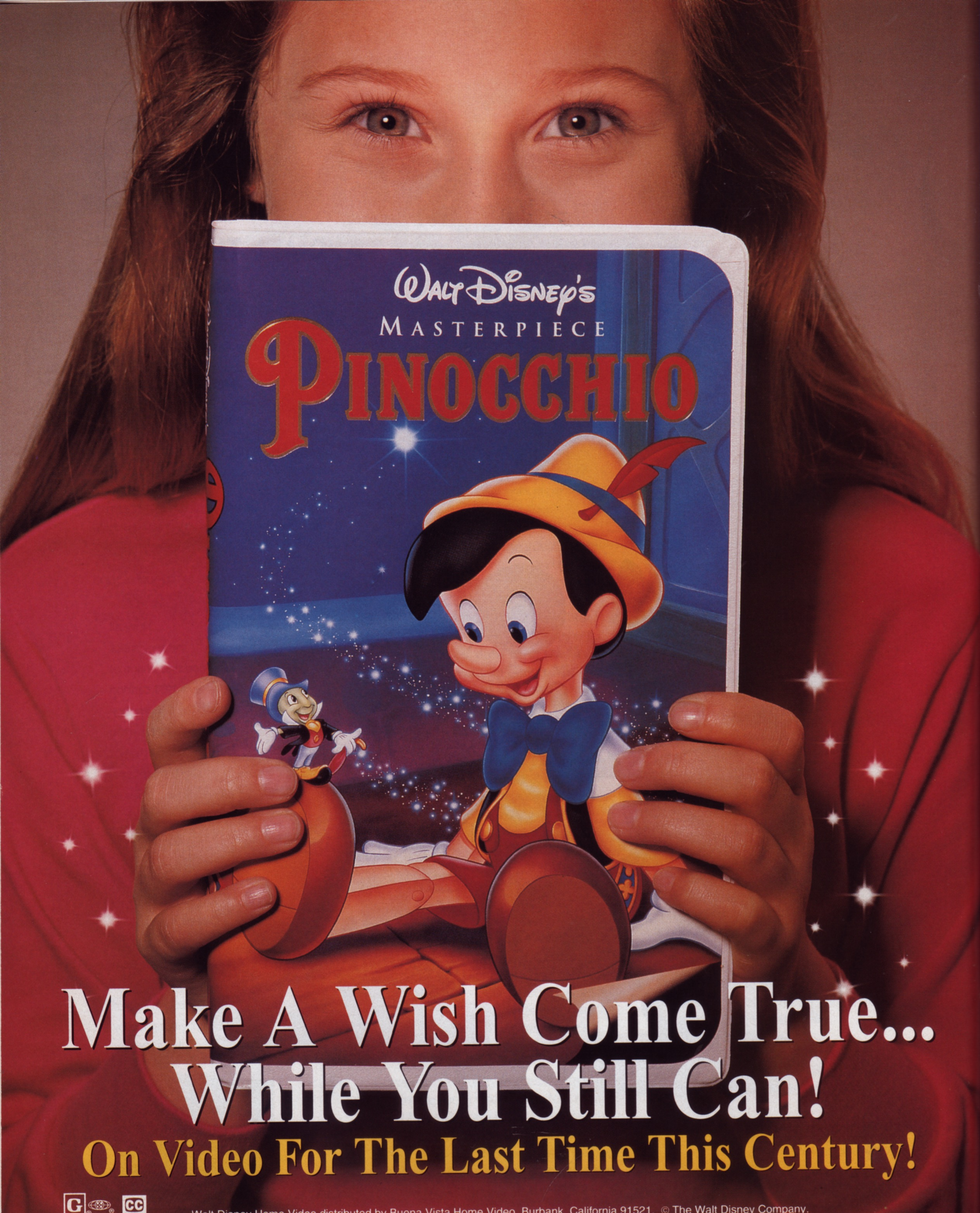
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ANNETTE

AS EARS GO BY

By Lorraine Santoli

"I think about him all the time," says Annette, "all the time. He made me feel better about myself and was so supportive of me."

From the first time Walt Disney spotted 12-year-old Annette Funicello onstage in "Swan Lake" at the Starlight Bowl in Burbank, California, and selected her to audition for his new children's television show, to the final years of his life, their relationship endured.

"If only Mr. Disney could still be here," she continues. "He made me feel special."

"You know, he requested that the Mouseketeers call him 'Uncle Walt,'" she says. "But I could never think of him that way because he was more like a second father to me. And out of respect, I have always referred to him as Mr. Disney.

"I also found him to be a very shy person. I don't know what he was like at a conference table, but to me he was shy. And I think he could sense that in me, too. We had a camaraderie."

Born in Utica, New York, Annette relocated with her family to L.A.'s San Fernando Valley when she was four years old.

"My dad was an auto mechanic," she says, "and he just got tired of working in the icy-cold weather."

Although the last Mouseketeer chosen to appear in the 1955 series' first season, Annette soon became first in the hearts of "The Mickey Mouse Club" fans.

"People always ask me, 'Why were you the most popular?'" she says, still mystified by the question, "and I honestly don't know. I certainly wasn't the best singer and wasn't the best dancer. My only answer is timing. I guess it was just my time.

"Some of the happiest years of my life were spent as a Mouseketeer. I truly owe everything to those ears."

Mickey Mouse ears, today still one of Disney's most popular merchandise items, were an oddity to the fledgling Mousketeers.

"When we saw the Mickey Mouse Club outfits for the first time, what was really strange was that hat," Annette recalls. "But they were beautifully made from soft felt and were wired so the ears wouldn't flop. And, you know," she adds, "every time we lost a pair, the cost would come out of our paychecks. It was a great way to teach us kids to be responsible."

Although her popularity on the show grew to enormous proportions, it was quite some time before she was really aware of it.

"For the first season of the show, we weren't told about our fan mail," she explains. "But then one day Mr. Disney came to me and jokingly said, 'You must have a lot of Italian

The "last chosen" Mouseketeer attributes her overwhelming popularity to "timing."

INBETWEEN
SPECIAL EFX
LAYOUT DEPT
THE MOUSEKARTOON FOR TODAY IS

Annette traded in her tutu for Mouse ears at age 12. After ten years at Disney, America's sweetheart became America's favorite—and most wholesome—beach bunny.

relatives because you're getting an awful lot of mail!"

The mail consisted not only of letters, but gifts such as wristwatches and jewelry and even engagement rings.

"Oh, there were so many engagement rings," she says with a smile. "Actually, all the gifts the Mouseketeers received were donated to children's charities and hospitals."

With the success of the television show, Mouseketeer merchandise, as well as specifically Annette products, hit the American marketplace.

"The merchandise was incredible," she says. "There were Annette dolls and Annette books and bracelets and all kinds of jewelry. I wish I had thought to save that stuff, but who ever dreamed it would be worth anything?"

Fortunately, through fans, she has received some of the memorabilia and maintains a small collection in her home. Otherwise, like everyone else who collects Disneyana, "I've had to shop the swap meets to find what I can."

The only Mouseketeer to remain under contract to Disney after "The Mickey Mouse Club," Annette was with the Studio for ten years.

During that time she appeared in episodes of TV's "Zorro" and "Elfago Baca," and in feature films, including "Babes in Toyland" with Tommy Sands, and "The Misadventures of Merlin Jones," "The Shaggy Dog" and "The Monkey's Uncle" all with Disney regular Tommy Kirk.

"The Monkey's Uncle" also brought her together with a band who was trying to break into the big-time—The Beach Boys.

"They were just beginning," Annette explains. "They were wonderful guys and I feel fortunate that I was kind of in on the ground floor. We even worked together performing at Disneyland. Little did any of us know how successful they would become!"

Annette's own recording career produced the hits "Tall Paul," "First Name Initial," "How Will I Know My Love" and "Pineapple Princess."

In 1965, Annette was offered a role opposite teen idol Frankie Avalon in the first of several Beach Party films. Even though she had left the confines of the Studio, she was still under contract and Walt had full script approval of the first two beach pictures.

"He really liked the scripts; he thought they were good, clean fun," she says. "But that's when the famous story about never showing my navel arose. Mr. Disney came to me one day and said, 'Annette, I have a favor to ask of you. I know all the girls in the film will be wearing bikinis, but you have an image to uphold and I would appreciate it if you would wear a one-piece suit.' I did," she says, "and I never regretted it."

At home, Annette is surrounded by Disney memorabilia (much of which has been collected for her by fans) and, of course, her bears.

A percentage of the proceeds from "Cello" products will be donated to the Annette Funicello Research Fund for Neurological Diseases.

Annette's first marriage in 1965 to Hollywood agent Jack Gilardi opened the door to a more domestic lifestyle which became her priority in life.

"My family has always been most important to me," she explains. "I have three children, Gina, who's 27, and my sons Jackie, 22, and Jason, 18, and they came first."

Besides her mom and dad, who have celebrated over fifty years of marriage, Annette also has two younger brothers, Joe, 47, an agent with International Creative Management Agency, and Michael, 40, another Disney employee.

Despite her commitment to hearth and home, Annette managed to remain in the public eye.

"You know," she admits, "I could have been forgotten. In fact, I should have been forgotten. But there was always a phone call coaxing me back in one way or another—either to do a Dick Clark nostalgia special or to become a television spokesperson for a particular product."

Following her divorce from Gilardi, Annette met her second husband, rancher and racehorse owner Glen Holt, at Hollywood Park Racetrack. "I have always loved horses," she says. "I owned a racehorse that my parents had given me. It was stabled next to Glen's at Hollywood Park. When I would visit my horse, we'd talk, and soon became friends. In 1986, we were married."

Annette's storybook life took a challenging turn a few years ago when she was diagnosed with multiple sclerosis, a crippling disease of the central nervous system that affects nearly a quarter-of-a-million Americans.

"When I was told I had MS," she explains, "my first reaction was relief because my symptoms at that time were mostly related to problems with my eyesight which had been declining. I thought I had a brain tumor.

"I really wasn't frightened because I didn't understand what it meant. That was over five years ago and since then, of course, more symptoms have manifested and I've learned so much more about the illness."

She describes her particular difficulties, "In my case, my legs are the most affected and now I use a cane to get around. Luckily, the change has been so gradual that I've had time to adjust and I've learned how to live with it."

The cane she uses is a one-of-a-kind "Disney" cane that was given to her as a gift from several Studio and

Disneyland friends. It is handpainted with career highlights, including "The Mickey Mouse Club" logo, a wooden soldier and toy rocking horse from "Babes in Toyland," and a gold "Tall Paul" record. The names of the original Mouseketeers are stenciled around the bottom of the cane.

"I love this cane," she says. "It's my constant companion, and sometimes I just hold it close to me and, with all its Disney memories, it just makes me feel good."

Still a high-energy person, Annette says of her illness: "I think you only have two choices in this kind of situation. Either you give in to it or you fight it. I intend to fight."

The battle is waged with a positive attitude and a regimen of physical therapy, exercise and a healthy diet.

As part of maintaining an active lifestyle, Annette recently embarked upon two new business ventures: the creation of The Annette Funicello Teddy Bear Company, which markets a line of collectible bears; and the development of her own fragrance, "Cello," by Annette.

"I've always been a teddy bear collector," she says. "And I've been very lucky with my bears because I've been able to bring together some of the most famous independent bear designers to work collectively on my line."

The Annette Funicello Teddy Bears are available exclusively at Disneyland Park, Walt Disney World Resort, and QVC, a cable shopping network.

Thirty-two bears comprise Annette's first teddy bear line, each named after a family member or close friend. "One bear is named Shorty after my dad and another is Uncle Teddy."

Although she won't choose a favorite, she admits to being partial to Jessica, a small, oatmeal-colored bear.

"It's named after my niece, my brother Joey's little girl. In my next line, I'll have a Tammy Bear, named for my brother Michael's daughter."

Annette and her bears plan to participate in the Teddy Bear and Doll Convention to be held at Disneyland this April.

"Cello," Annette's new fragrance, was created in conjunction with Baywood International, Inc., and is scheduled to be launched at Disneyland and Walt Disney World this spring.

"Since the time I was a little girl, I've loved perfume," she says. "In fact, to this day I say I put on perfume to take out the garbage!"

The scent, which is best described as "light, spicy and clean," has been in development for over a year.

"I've been working very hard to get to just the right fragrance," Annette explains. "I know people trust me and I want them to know that 'Cello' is something I'll wear every day myself."

The new fragrance serves as the first product in what is expected to be a full "Cello" line that will extend into skin care products as well as men's cologne, "Cello" for Men.

Importantly, a percentage of sales from all "Cello" products will be donated to The Annette Funicello Research Fund for Neurological Diseases. This fund was created by Annette to specifically aid in research efforts not only for multiple sclerosis, but for other neurological disorders, including Parkinson's Disease, Alzheimer's, and ALS (Lou Gerhig's Disease).

Last fall, the most popular Mouseketeer celebrated her fiftieth birthday at the Disney Legends Awards ceremony held at the Studios where she had spent so many years.

The event brought to mind the last time she saw Walt Disney.

"It was in 1965 at the Studio," she says. "No one, including me, really knew how ill he was. I asked him if he was going to come to my wedding. He said he would try, but as it turned out, he was too ill to make it.

"He did send me a gift and a beautiful letter. And you know, I can't even read that letter anymore. I just get too choked up."

She remembers learning of his death. "I was driving to the Disney Studios to work and heard it on the news. I thought someone had made a terrible mistake; this just cannot be," she says.

"I was so upset, I turned around and went home, and that's when the studio called and confirmed that it was true."

Annette summed up her feelings for her long Disney association in her remarks at the Legends Awards ceremony:

"Here I am, thirty-eight years later, and still just as excited to be on the Studio lot...Because to me, it's like coming home."

A part in "Zorro," with her heartthrob, Guy Williams, was Walt's way of saying "Happy Birthday, Sweet 16"; the Mouseketeer at home with Mom and brothers Joe (standing) and Michael; her love of horses led to a new love in her life.

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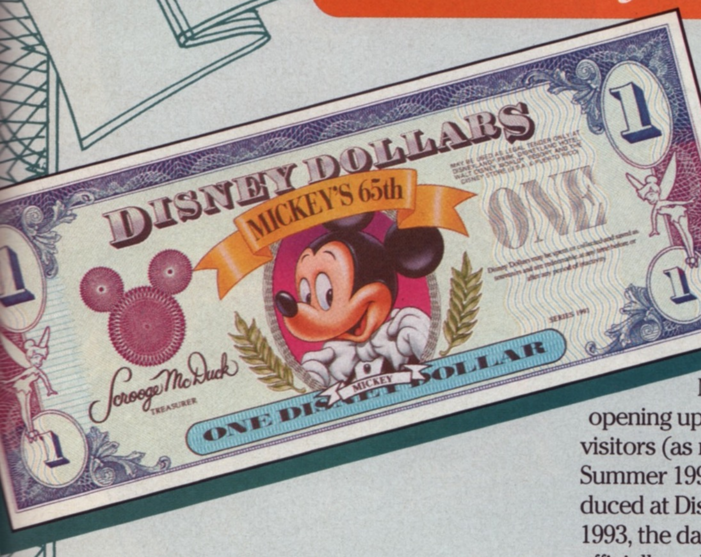
MINTING A MICKEY MEMENTO

A Birthday Buck for Mickey's 65th



What do you do to honor a mouse for 65 years of bringing joy and merriment to the world?

A party? He's had so many already—really good ones, too.

Declare a national holiday? Good idea, but then you only celebrate once a year.

Money? Nah, he's got more than enough for his modest needs.

Oh! His own money. Actually, he has that, too.

Got it! One commemorative bill limited to this year only, dedicated to our favorite birthday boy—Perfect!

Well, that's how it all got started.

Our birthday boy checks out the final product with the pressman.

And last January, the all-new series of Disney Dollars was put into circulation. This series of $1 bills is the first "commemorative" series in the six-year history of Disney Dollars.

As a special "thank you" to Mickey for his super idea of opening up his hometown to human visitors (as reported in *Disney News*, Summer 1992), the new bill was introduced at Disneyland on January 25, 1993, the day Mickey's Toontown officially welcomed its first guests.

The front of the bill features the formal birthday portrait, with Mickey looking dapper as ever in his nifty black tuxedo. On the back, Mickey is in his car in front of his bright yellow house.

The design for the 1993 Series $1 bill is the most intricate of any of the Disney Dollars. It combines the familiar outline of U.S. paper money with the subtle use of color and intricate patterns found in European currencies, elements which are meant to enhance both their appearance and their security.

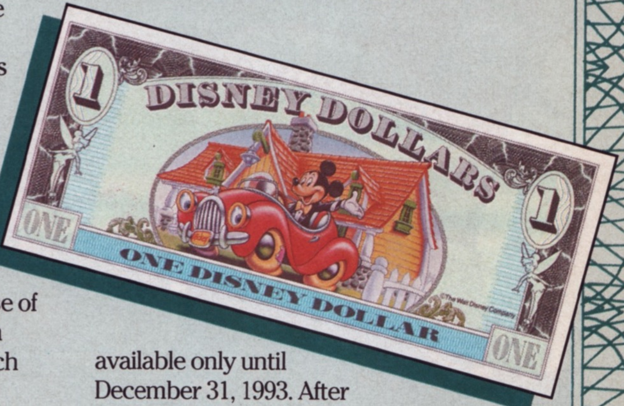
The commemorative bills were printed by a firm specializing in worldwide paper money, passports, stock certificates, and other special documents. Of course, Mickey—after a thorough security check—was allowed to watch part of the printing process. (After all, it is his face.)

Mickey was also present at the previous printings. The first series of Disney Dollars, introduced in 1987, included the $1 denomination sporting an informal Mickey portrait, and the $5 denomination with Goofy striking a sophisticated pose.

These were followed in 1990 with the $10 denomination featuring a polka-dot-clad Minnie. This bill made history in that it marked the first 20th-century appearance of a female on paper currency in the United States.

Like its predecessors, the new bills bear the signature of Scrooge McDuck, the official Secretary of the Disney Treasury, and each carries its own individual serial number.

The commemorative Disney Dollar is now available at both Disneyland in California and Walt Disney World Resort in Florida, and in Disney Stores nationwide. However, they will be available only until December 31, 1993. After that, the original $1 design will return to circulation.



As with all Disney Dollars, the commemorative bills can be used on a one-for-one exchange rate with United States currency at Disneyland, Walt Disney World and all Disney Stores. They can be used to purchase merchandise, food and ticket media at these locations and can be exchanged for U.S. currency at any time.

MICKEY'S TOONTOWN IS OPEN!

GET THE PICTURE?

By Mickey Mouse, Mayor

Gosh, Folks, January 25, 1993, was worth all the work we put into getting our little town ready for "real" people. Everybody had a really great time—especially the kids. And I can tell you, the Toontownies are really happy to be able to work, well, right in our own backyards! This idea is almost as good as the one I had about making our own movie studio right here. Oh well, you'll be able to see that for yourselves when you come out to visit. That's where you'll find me. I never seem to be able to get out of that sound stage. As they say, a Toon's work...

I had a few of my pals snap these pictures for the folks who couldn't make it to the grand opening. Gary Krueger (very tall, but he takes some of the best pictures of all our Parks and Resorts) and Michael Tobias (from Disneyland Entertainment Art) were especially helpful.

I hope you enjoy them. And we sure hope you can come by soon. Minnie's baking a cake and Goofy's just bouncing off the walls waiting for you!

Bye for now!

Disneyland
MICKEY'S TOONTOWN
Disneyland

Michael (Eisner, CEO of The Walt Disney Company) was almost as happy as I was that Toontown was finally open to you folks.

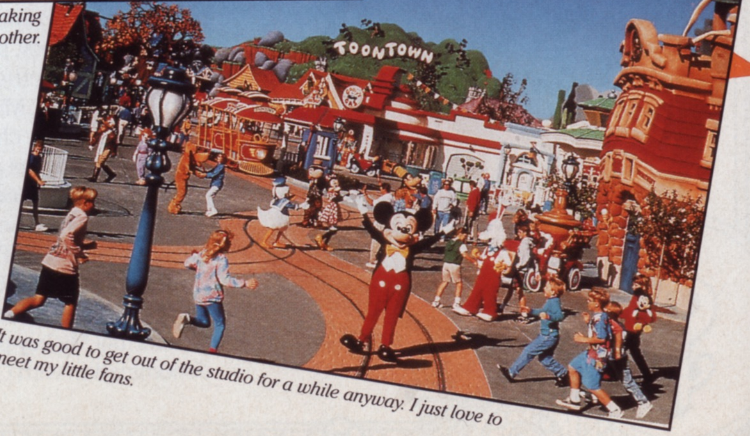
Welcome to Mickey's Toontown

Wow! There were "toons" of people waiting for our gates to open.

TOONTOWN
JOLLY TROLLEY

The Jolly Trolley was busy all day taking guests from one end of town to the other. Luckily, he loves his job.

Downtown, the Fireworks Factory is such a blast! Everyone who saw it was just blown away.



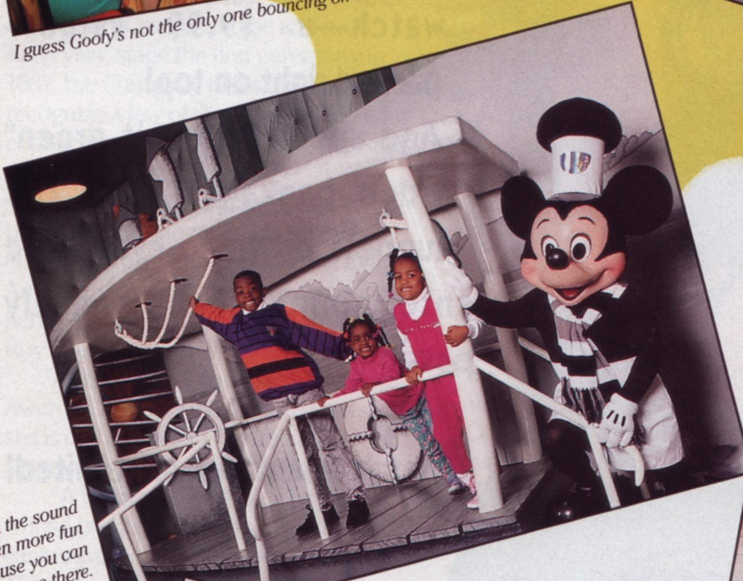
It was good to get out of the studio for a while anyway. I just love to meet my little fans.

BOUNCE
TIME LEFT

I guess Goofy's not the only one bouncing off the walls!

GOOFY'S GAS
Free
AIR
DID WE GOOF UP YOUR CAR TODAY?

Be sure you stop by Goofy's Gas at the corner of Toontown Square—it's gallons of fun!



Working on the sound stage is even more fun now because you can come and visit me there. These kids dropped by while we were working on "Steamboat Willie."

I took this one myself. That's Dave Burkhart (left) and Joe Lanzisero, two Imagineers who really gave us a helping hand in getting Toontown ready for you. (I'm sure you know the two nuts standing next to them.)

I was so glad that Roy Disney, Walt's nephew, was able to make it. As you can see, lots of people wanted to talk to him that day.

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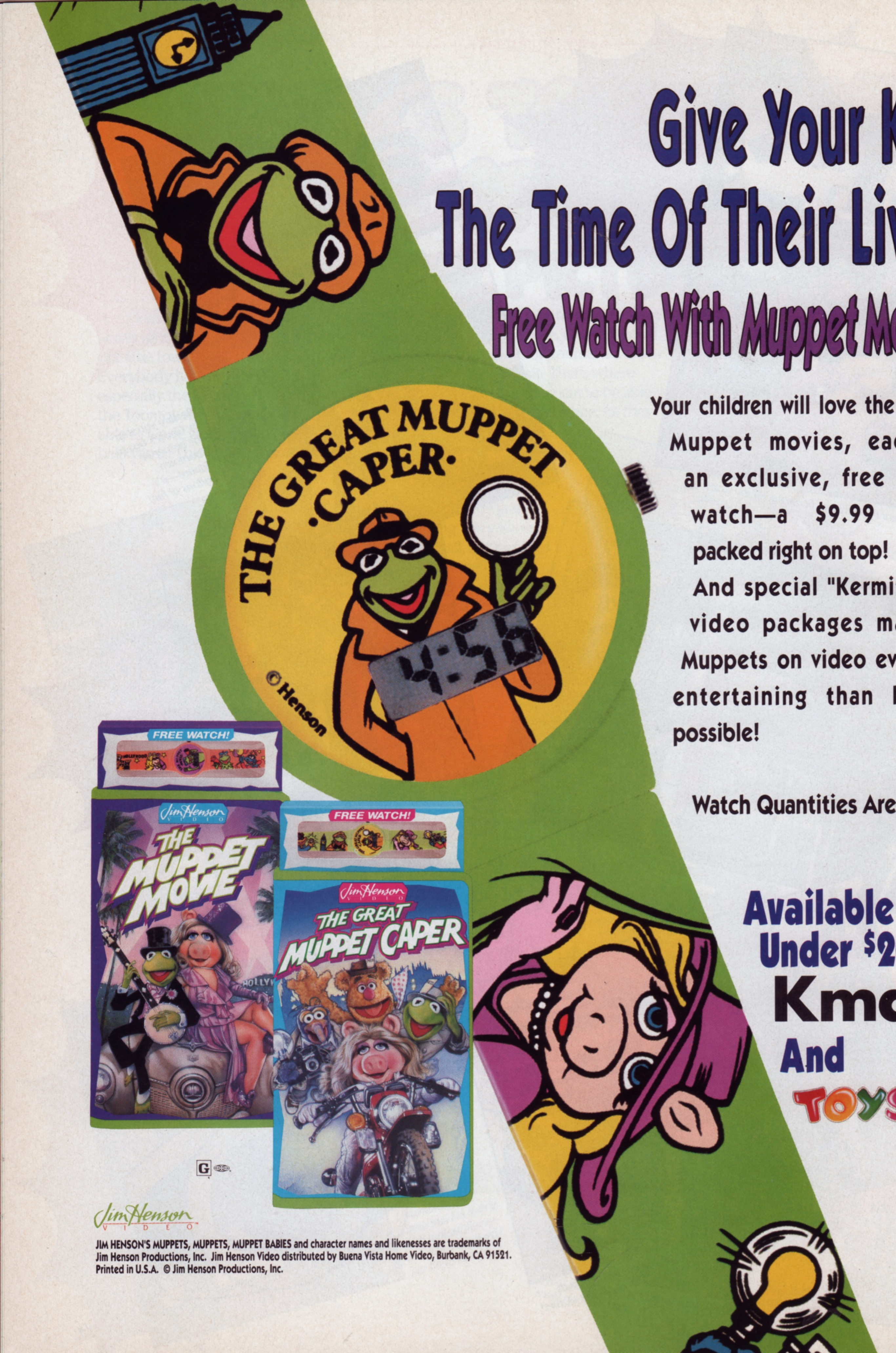
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DISNEY LEGENDS 1992

Eight Honored in Studio Ceremony

By Jeff Hoffman

Thousands of people throughout the almost seventy-year history of The Walt Disney Company have worked to make the dreams and ideas of Walt Disney come true. These individuals contributed their talents to animated classics, live-action films, Theme Parks and Resorts, merchandise and more. Each year, since the first ceremony in 1987, the Company takes time out to recognize a few of those responsible for enhancing the Disney legacy. These are the Disney Legends.

Ken O'Connor accepts his award.

From left, Jack Hannah, Joe Grant, and Bill Evans prepare to take the plunge into history.

In October of 1992, eight special people joined the ranks of Disney Legends. They are Jimmie Dodd, Bill Evans, Annette Funicello, Joe Grant, Jack Hannah, Winston Hibler, Ken O'Connor and Roy Williams.

As in the past, the Disney Legends Awards Ceremony took place on the steps of the Studio Theatre at The Walt Disney Studios in Burbank, California.

"A Disney Legend is an individual whose body of work has made a significant impact on Disney over the years. These people could have worked in front of the camera, behind the camera, as an Imagineer—people who create the Disney magic," said Roy E. Disney, Vice Chairman of The Walt Disney Company. "The awards have a special meaning for me too, because these are all the people I grew up around and worked with through the years."

Choosing who will be honored as a Legend is a difficult process. There are hundreds of deserving individuals from whom to choose, and only a few who can be recognized each year. A board of Directors, made up of representatives from various areas of the Company and chaired by Roy Disney, meet over the course of the year to make the selections.

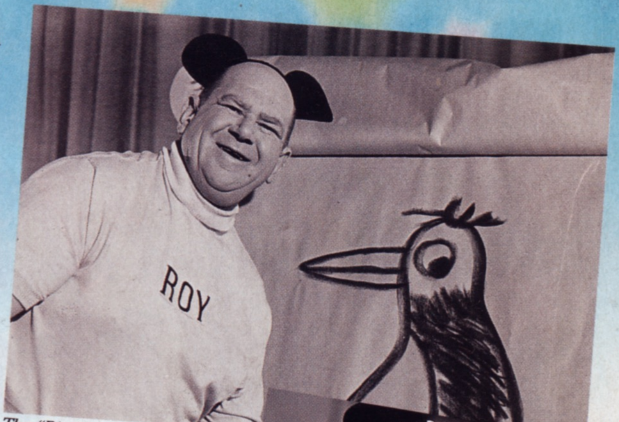
Richard (pictured) and Robert Sherman's "Tall Paul" was new Legend Annette's first pop hit.

This year the honorees were brought to the stage on the antique fire engine from Disneyland. The ceremony was co-hosted by Disney Chief Executive Officer Michael Eisner and Roy Disney, with an able assist by Mickey, Minnie and a few of their closest friends.

Mickey Mouse Club Remembered

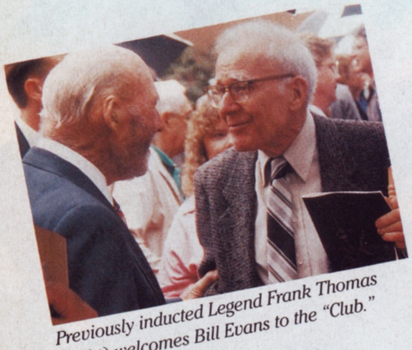
In 1955, a new television show hit the airwaves and caused a frenzy with America's youngsters. That show, of course, was "The Mickey Mouse Club." It starred a group of young people known—forevermore—as Mouseketeers. The Mouseketeer who stole the hearts of one and all was **Annette**. She sang, danced and acted. Walt Disney soon cast her in several films, including "The Shaggy Dog," "Babes in Toyland," and "The Monkey's Uncle." Since the Legends ceremony took place the day before Annette's 50th birthday, Mickey presented the new Legend with a special cake while the audience sang out "Happy Birthday."

The two adult members of the Mickey Mouse Club were also honored. **Jimmie Dodd**, known as the "musical Mouseketeer," was the host of the show. Guitar-playing Jimmie wrote over 32 songs for the show, including "The Merry Mouseketeers" and "The Mickey Mouse Club March." **Roy Williams**, affectionately called the "Big Mooseketeer," started his career with Disney in the Animation Department in 1930. Walt personally cast him for the show, referring to him as "300 pounds of walking pixie dust." During the show, Roy often sketched characters for the Mouseketeers. Both Jimmie and Roy were honored posthumously.



The "Big Mooseketeer" spoke volumes with his drawing board.

Jimmie Dodd gave the world "M-I-C, see ya real soon..."



Previously inducted Legend Frank Thomas (right) welcomes Bill Evans to the "Club."

Animators Extraordinaire

Three men were honored from the field of Animation. **Joe Grant** headed the Character Model department during the 1930s and '40s. His area was responsible for the look of the characters on classics ranging from "Snow White and the Seven Dwarfs" to "Alice in Wonderland." **Jack Hannah** brought Donald Duck to the silver screen. He directed most of the Donald Duck "shorts," among other subjects, from 1944 through 1959, eight of which were nominated for Academy Awards. **Ken O'Connor** began his career as a layout man in 1935. He created beautiful backgrounds for many animated shorts and features including "Fantasia" and "Lady and the Tramp." Most recently, he turned his talents to creating attractions for both EPCOT Center and the Disney-MGM Studios at the Walt Disney World Resort.

Nature Lovers

Rounding out this year's Legends line-up are two men who brought us closer to nature. **Winston Hibler** began his Disney career scripting and directing training films for the armed services during World War II. Hib, as he was called, scripted, directed, and with his familiar voice, narrated most of the True-Life Adventure films, including "Seal Island," "In Beaver Valley," and "The Vanishing Prairie." The Academy Award-winning director passed away in 1976.

Bill Evans was hired by Walt Disney to landscape his Holmby Hills home. Evans didn't know at the time that this was an audition for the landscape job of the upcoming Disneyland project. He turned orange groves into jungles and swamp lands into gardens. Bill Evans has brought flora and fauna to all the Disney Parks and Resorts—including the newest, Euro Disney in France.

The Legends Award

Since the original ceremony five years ago, where Fred MacMurray became the first Disney Legend, 35 individuals have received the bronze sculpture created by Andrea Favilli as a tribute to imagination and creativity. A wave rises up from the hand-tooled wood base. In the wave is a relief of Mickey Mouse as "Steamboat Willie." The crest of the wave breaks into Sleeping Beauty Castle. Out of the water comes Mickey's hand holding a magic wand. The piece weighs in at seventeen pounds and stands twenty-two inches tall.

After the most recent presentations, the honorees placed their signatures and hand prints in cement on the steps of the Theatre. As the participants began their masonry duties, however, it began to rain. The rain couldn't dampen the excitement of the event, but the cement slabs from this group are speckled as a souvenir of the weather.

Michael Eisner concluded the awards ceremony with these words: "The Walt Disney Company today continues to be a collection of talented people. The group we honor today serves as an inspiration to us all. It is important that we take time to show our appreciation to this very special group: The Disney Legends!"

Mickey had a birthday surprise for Mouseketeer Annette.

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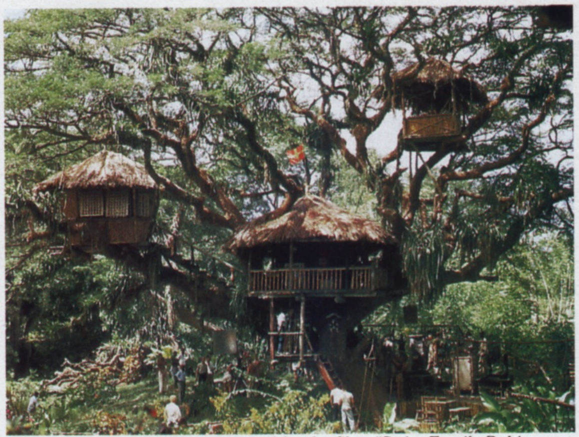
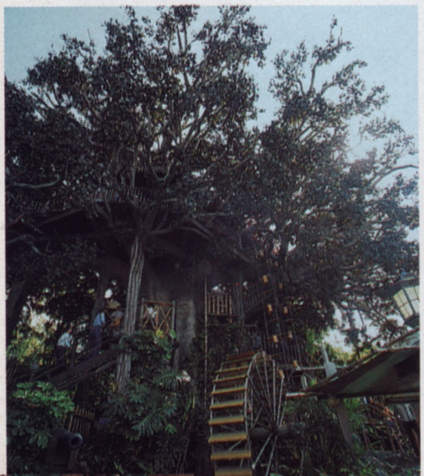
•SUITABLE FOR FRAMING•

A Tree Grows in Tokyo

The Swiss Family Treehouse Sprouts a New Branch

Few films have ever captured the feeling of life in a tropical paradise like the 1960 Disney release "Swiss Family Robinson." Director Ken Annakin recalled that the original novel by Johann Wyss was very old-fashioned, and he wondered what Walt would do with it. When he and producer Bill Anderson finally sat down to talk with Walt about it, Walt told them, "Well now, let's throw the whole book out the window. Let's just keep the idea of a Swiss family emigrating, trying to emigrate to America.


The original treehouse, constructed for the film, "Swiss Family Robinson," was actually built in a giant tree.


The first "Disneydendron" grew at Disneyland in 1962.

The interior of the Treehouse is faithful to its film predecessor.

"They get shipwrecked, but they are able to save all the things in the ship. They then make a life on an idyllic island. I think you ought to think of all the things you might like to do, all the animals you could use in an entertaining way."

The film makers pulled out all the stops. For location, they scouted Jamaica, Puerto Rico, Trinidad, and the Galapagos Islands, finally settling on Tobago. A veritable Garden of Eden, Tobago was, unfortunately, devoid of animal life. The film makers brought their own: tropical birds, gulls, ostriches, snakes, tigers, zebras, baby elephants, monkeys—all accompanied by their trainers.

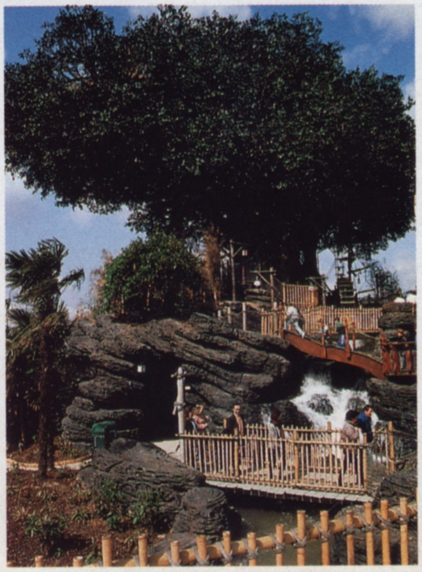
Annakin remembers the havoc his "zoo" could cause. "One afternoon," he said, "at 3:30, our flamingos took off from Tobago and headed south to British Guinea! We couldn't do anything about this, but fortunately the animal handler was right—they returned the next day at feeding time."

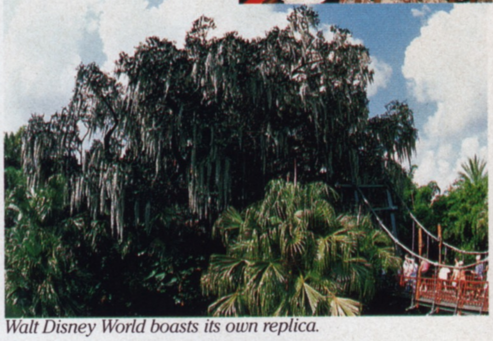
The "star" of the show, of course was the magnificent tree house Father and the boys built for Mother. It was actually built in a giant tree, just as you see it in the film. It had an elevator, a stove, running water, a skylight, and separate chambers on different levels for the living room, dining area, kitchen, and bedrooms. They were even able to hoist the family organ into the living room without damaging a pipe.

The tree house so caught the imagination of the movie-going public that Walt decided it would make a perfect addition to Disneyland. Selecting a site next to the Jungle Cruise, Walt prepared for a 1962 opening.

The tree itself had just one year to "grow." It took six tons of reinforced steel and 110 cubic yards of concrete in construction. Then, more than 300,000 hand-made vinyl leaves and blossoms were applied. In all, the very first "Disneydendron" stood 80 feet tall and weighed in at almost 150 tons. It was ready for its house. And what a house! Guests trooped through in droves, and still do.

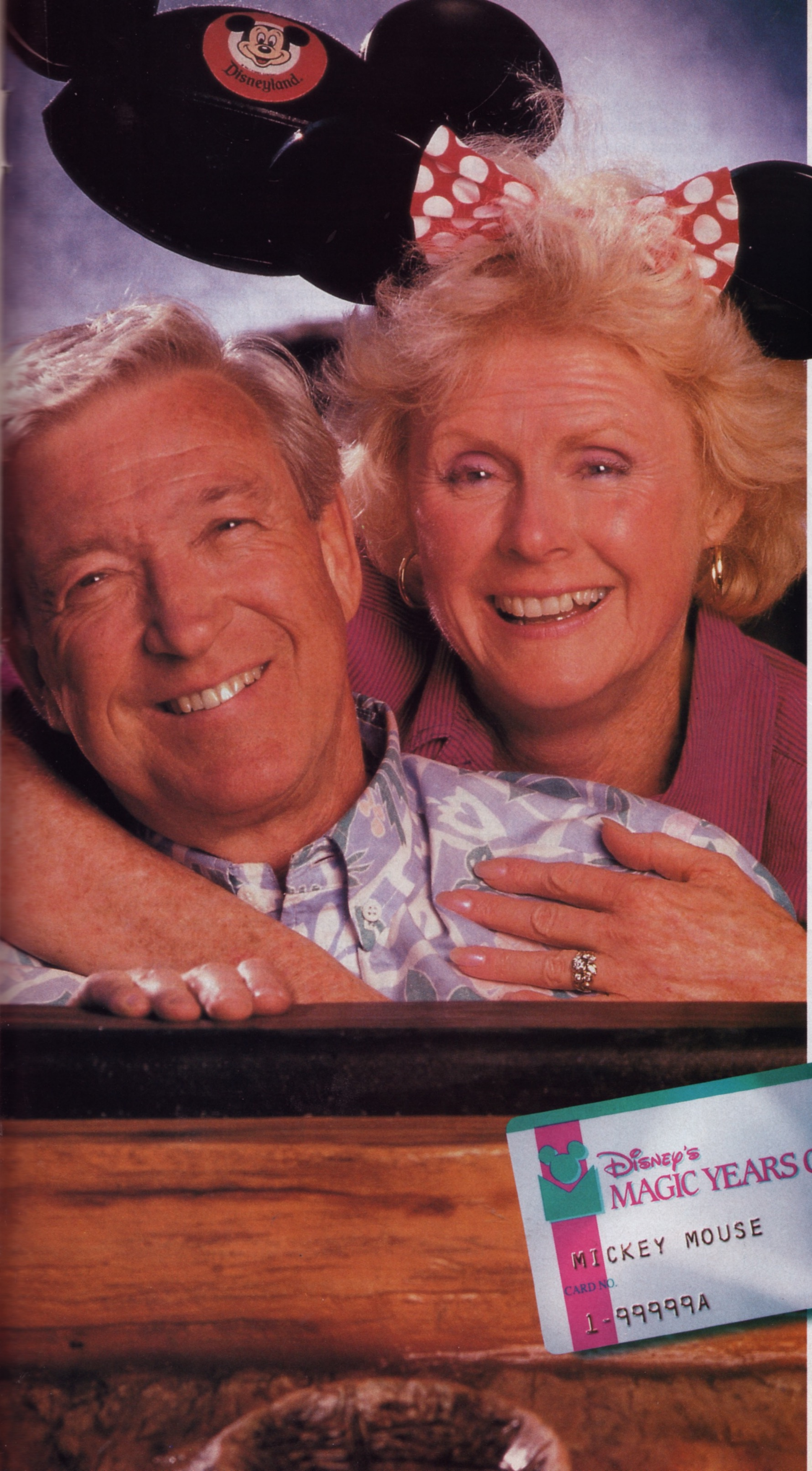
At Euro Disneyland, it's called La Cabane des Robinson.




Walt Disney World boasts its own replica.

Since the first Treehouse rose at Disneyland, replicas have sprouted at Walt Disney World and Euro Disneyland. The seed has taken root, too, at Tokyo Disneyland where the fourth incarnation of the Swiss Family Treehouse will be revealed next summer.

Our intrepid castaways have managed to salvage most of the furnishings and provisions from the shipwreck and are busy creating a safe haven in the boughs of a mighty tree. In no time at all, their new home will be ready for occupancy—at Tokyo Disneyland. (Illustration by Matt Mew)



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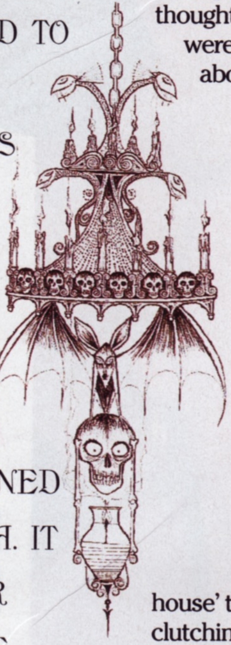
OUT OF THIS

Walt Disney's Mus

THERE IS A SINISTER STORY BEHIND THE *HAUNTED MANSION* AT DISNEYLAND. AS THE IMAGINEERS TELL IT, THE MANSION BELONGED TO A SEA CAPTAIN WHO MURDERED HIS YOUNG WIFE AND BRICKED UP HER BODY IN A CELLAR WALL. HE THEN EMBARKED ON A VOYAGE AND DROWNED IN A STORM AT SEA. IT IS SAID THAT THEIR GHOSTS HAUNT THE MANSION.



True? Not a word of it. That was only a scenario for Imagineers to use while developing ideas for the attraction. It had, however, a profound effect on Roland (Rolly) Crump and Yale Gracey, who worked together on the project off and on for years, and it led to what might have become the most amazing attraction ever presented at Disneyland.

"The concept of a haunted house was there from the beginning," says Crump. "In those early days it was thought of as a walk-through, but there were several schools of thought about how it should be designed.

"Some favored the 'old dark house' tradition of sliding panels, clutching hands and so forth," he explains. "Others saw it as a spoof, with lots of gags instead of scary stuff.

"I wanted to do something entirely different, something with a tremendous amount of fantasy."

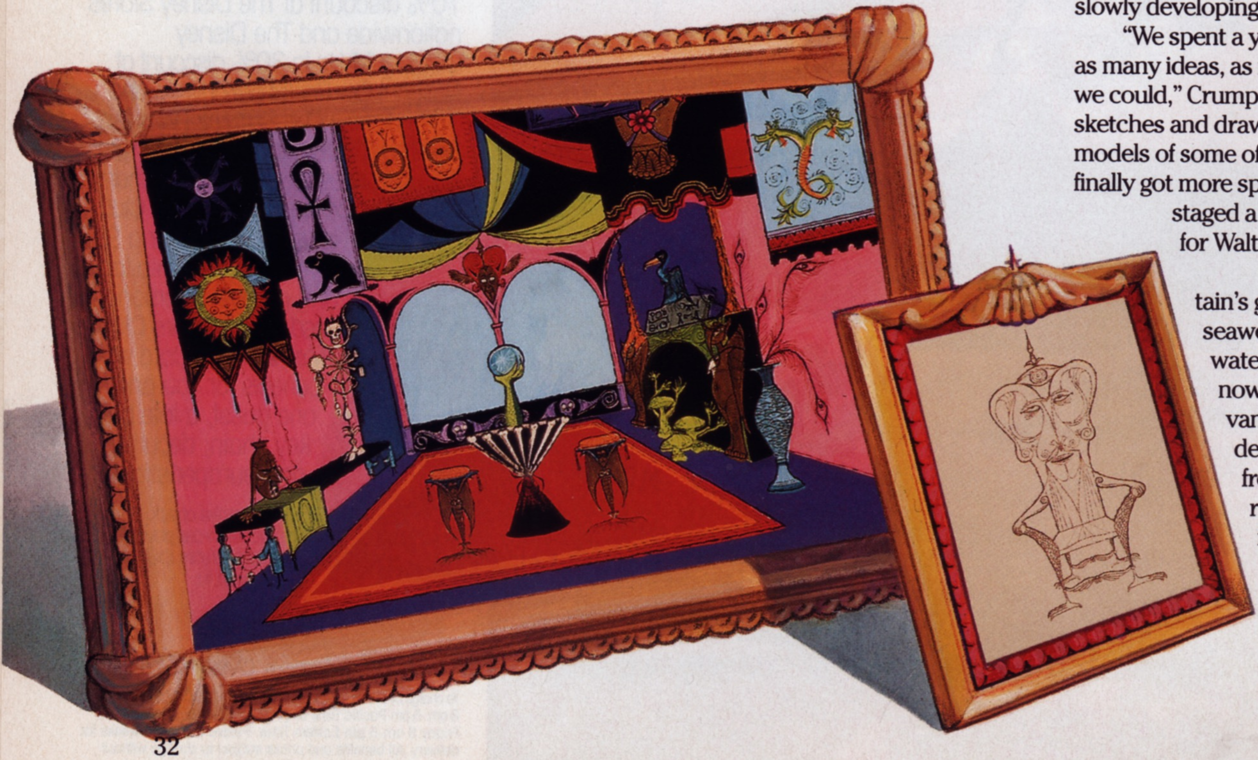
Rolly Crump's boyhood hobby was magic, and he learned how the most mystifying stage illusions were performed. Later, his imagination was fired by avant-garde films from innovators like Jean Cocteau and Federico Fellini. At the time Walt Disney switched him from animation to Imagineering in 1957, Crump was well-known around the Studio for his unusual mobiles and propellers and three-dimensional moving objects he called "kinetic sculptures."

Yale Gracey was a background painter and layout designer for Disney films who had earned a secondary reputation as a gadgeteer, or "tinkertoy man." He was considered by his coworkers to be something of a mechanical genius, and he built models of experimental airplanes, trains and "funny little things" that defied description.

Disney shifted Gracey over to Imagineering, too, and recognizing their special talents, teamed him up with Rolly Crump to work on illusions for the slowly developing haunted mansion.

"We spent a year coming up with as many ideas, as much imagination, as we could," Crump says. "We made sketches and drawings and even little models of some of them. When we finally got more space to work in, we staged a full-scale illusion for Walt.

"We had the captain's ghost, covered with seaweed and dripping water, materialize from nowhere and slowly vanish while his murdered wife appeared from her brick wall, raised her arms, and flew out at him. A ghost haunted by a ghost!



WORLD

eum of the Weird

"The illusions Yale and I were perfecting," he explains, "were based on the 'black art boxes' and 'spirit cabinets' that had been used for many years by magicians. We did a lot of stuff like that, always trying to carry the illusion a step further."

In 1963 Walt Disney agreed to create four major shows for the New York World's Fair the following year. Virtually all work in progress involving the Imagineers was put aside to make room for that unprecedented effort, including the haunted mansion.

After the Fair, Rolly Crump and Yale Gracey resumed work on the mansion, but by then many other Imagineers had become involved in it, too. A meeting with Walt was called to review the status of the project.

After everyone else had his say, Crump brought out his drawings: a candle man with flames burning on his body and melting wax running down his torso, a fantastic chair designed to stand up and talk to visitors, man-eating plants chomping behind their solarium glass.

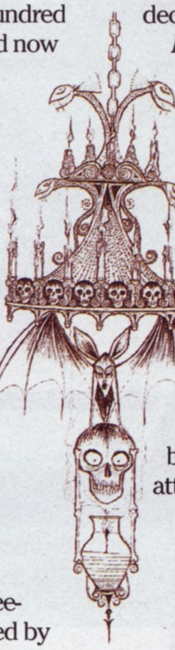
Walt looked at him strangely. "This stuff is really weird, Rolly," he said. "What in the heck are we going to do with it?"

"I'm not sure, Walt," Crump replied, "but I feel that unless we put something in that's different, the haunted mansion is just going to be the same old thing."

Next morning Crump found Walt waiting. "You son of a gun," he said, "that stuff you showed me yesterday drove me crazy all night long, but now I know how to use it." And he went on to describe a Museum of the Weird inside the entrance of the haunted mansion where eerie curiosities from around the world would be displayed.

Crump had submitted a hundred or so ideas for the mansion, and now he began developing some of them for the Museum of the Weird. One showpiece was a free-standing gypsy wagon "occupied by spirits" which came to life every few minutes. Its doors would spring open, bells would ring, and the contents of the wagon would fly around while a torch burst into flame, canopies billowed, and a palmistry hand painted on a side panel would animate.

The whole spectacle employed sound effects, special effects and rear projection, and Rolly Crump loved it. He also had plans for a seance room featuring talking furniture, floating chandeliers, marble busts whose eyes followed guests as they moved about, and ancestral paintings that changed visibly within their frames on the wall.

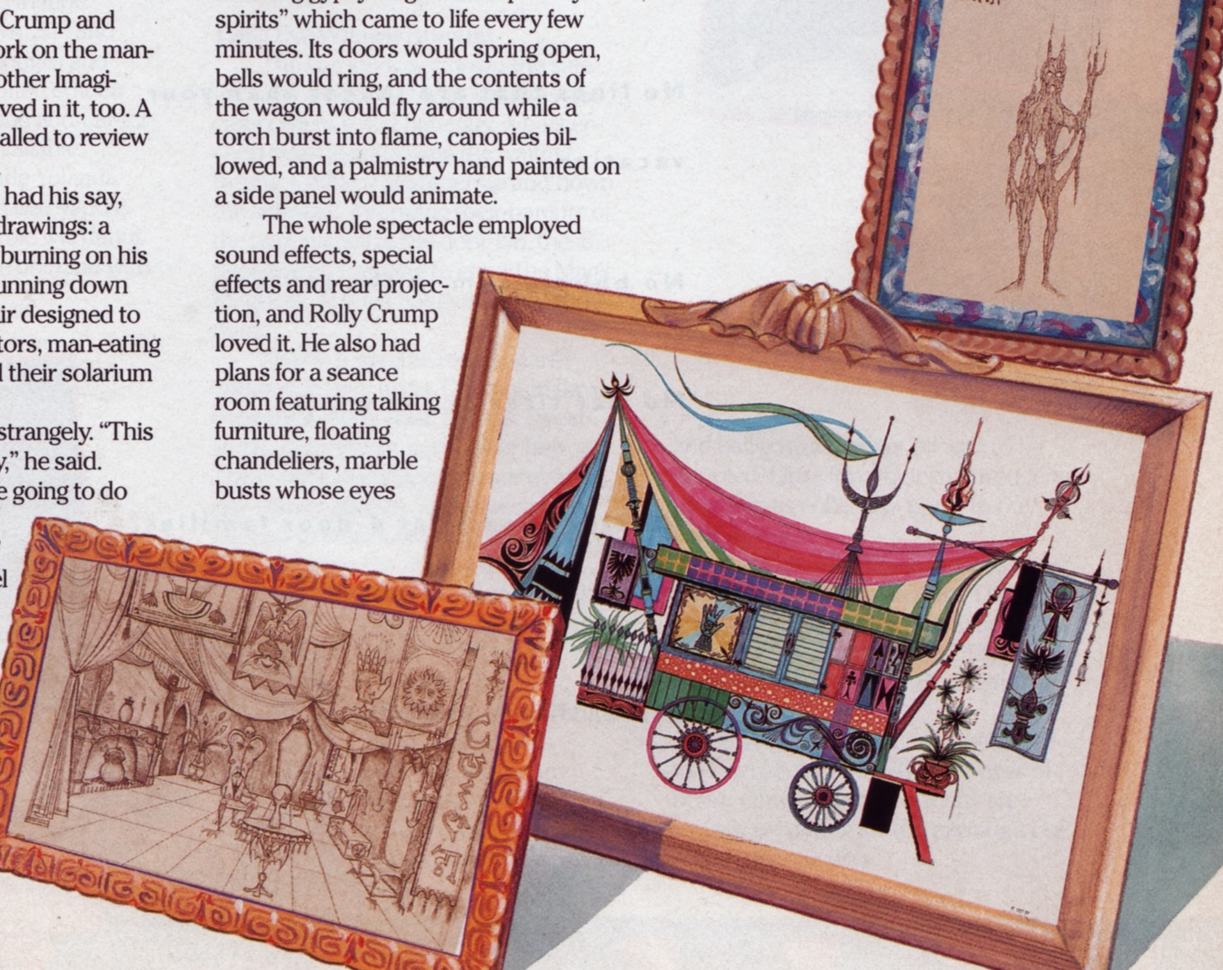


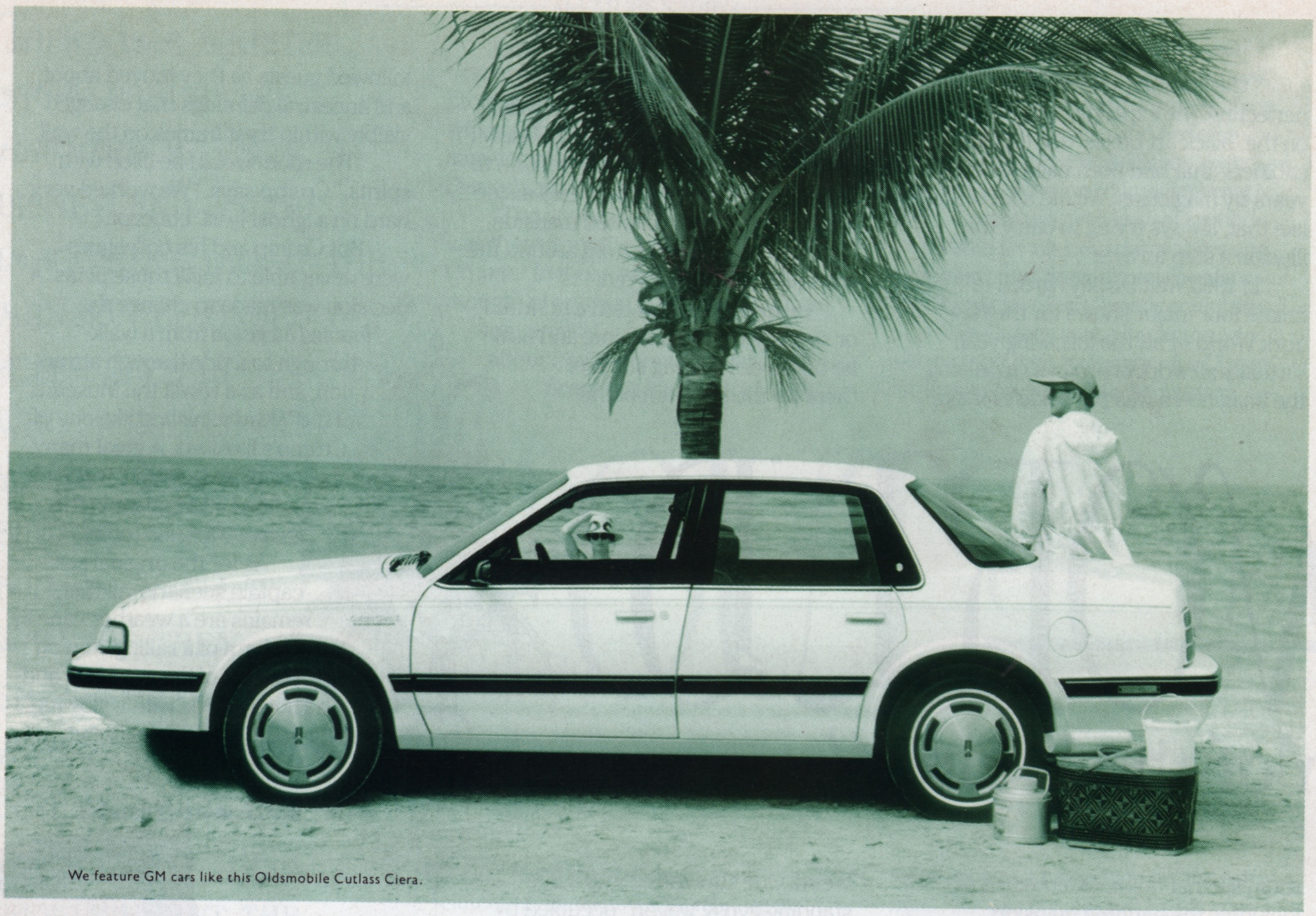
"The room would be filled with spirits," Crump says. "We worked very hard on a 'ghost host' concept."

But Crump and his colleagues were never able to fulfill those plans. A decision was made to change the *Haunted Mansion* from a walk-through to a ride-through attraction, and as a result the Museum of the Weird vanished like one of Crump's illusions. A great many of his ideas, however were modified and appear in the *Haunted Mansion* today.

As for the original sea captain scenario, all that remains are a weather vane in the form of a sailing ship on the roof of the mansion, and a ghostly bride with a glowing, beating heart who stands in the attic.

By Leonard Shannon





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Bears 'n' Dolls

Collectors Convention at The Disneyland Hotel

Disneyland
TEDDY BEAR AND DOLL CLASSIC 1993

By Lori A. Wildrick

Last year's Teddy Bear Convention at the Disneyland Hotel was so successful that this year's gathering has been expanded to include doll collectibles as well. The Disneyland Teddy Bear and Doll Classic 1993, to be held Thursday, April 29 through Sunday, May 2, will bring on the fuzzy and the fantastic as more than 65 bear and doll artists gather to present their limited edition and one-of-a-kind creations.

Bear hunters will seek out such artists as Robert Raikes, Robert Welch and Allen Chau, John and Maude Blackburn, Barbara Brown, Sue and Randall Foskey, Donna Hodges and Elaine Fujita-Gamble. Limited edition huggables from Steiff, Gund and Canterbury Bears will also be available.

Doll artists will include Yolanda Bello, Cindy McClure and Lee Middleton. A limited edition Barbie will debut from Mattel. Goetz will be on hand with a special-edition doll. Marie Osmond will visit with a special-edition favorite.

All in all, this convention promises to be a collector's paradise. To get an idea of what could be in store, let's see what happened last year...

1992: Eye-Witness Account

The line stretches down the sidewalk. People loaded with cameras and camcorders stand patiently. A barbershop quartet entertains the waiting throng. Children scamper up and down the sidewalk, informing their parents of the happenings at the door. No, these people aren't waiting to enter the Magic Kingdom. At least not *that* "Magic Kingdom."

Maybe it was the teddy bears cuddled in their arms. Or it could have been their teddy bear T-shirts, sweatshirts, hats, visors, earrings or buttons. These were definitely not your everyday Disney visitors. These were bear hunters in search of the stuffed variety.

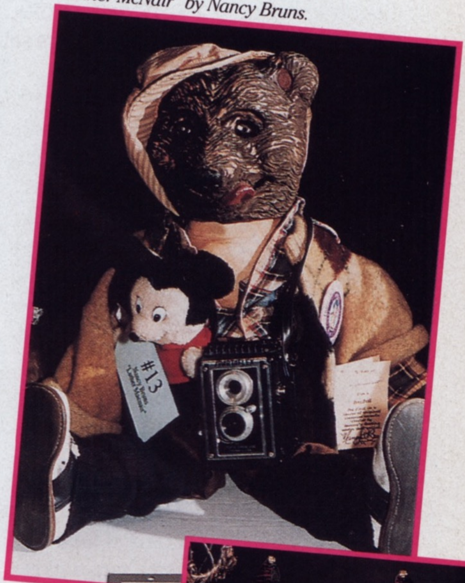
Suddenly, the doors burst open. Disneyland's First Annual Teddy Bear Classic has begun.

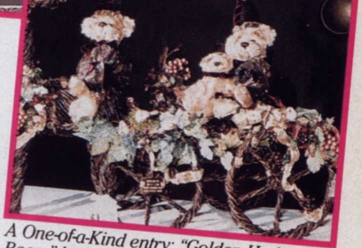
Inside, fat bears, dancing bears, miniature bears, sailor bears, jester bears, granny bears, baby bears, cowboy bears, tourist bears, harlequin bears and ball-gowned bears, all wait to be adopted. Lines form quickly throughout the room as collectors hurry to buy their favorites.

After the initial rush, serious collectors settle down to business. They mill around the room, lingering to admire each bear's special features. They wait patiently to have their bears signed by the artists.

Outside the hall, dazed—but dazzled—collectors sit with their bags of bears, comparing notes. Many are already preparing for the evening's big event—the auction.

"Luther McNair" by Nancy Bruns.





A One-of-a-Kind entry: "Golden Harlequin Bears" by Suzan Veitasa-Golden.

Disney plush designer Niska Cheffet with "Petrouchka," her vision of Russian dancing bears.

These cuddly tourists are on the right track.

What makes these bears so unique? Each is handmade by the artist—you won't find it anywhere else ever again. The artists make only 25 of each (except the larger toy companies), so the bears have very few brothers and sisters to be found in other collections.

The limited quantities enabled the artists to concentrate on each bear's unique features. Beverly Martin Wright's bears wore tiny, hand-knitted sweaters. Donna Hodge's bears wore elaborate handmade harlequin outfits. Straw boaters with furry rabbit ears sat atop Kathleen Wallace's bears.

Niska Cheffet, the artist who designs all of the plush toys for the Disney Theme Parks, created Russian dancing bears. The bears' fur came from Wisconsin. Their glass eyes were special-ordered from Germany. Their growlers (those lovely little items that make the bear growl when it's tipped) were also special ordered. Their beautiful black, white and gold ruffs were the product of a long and tiresome search for just the right fabric.

Larger toy manufacturers were also on hand. Gund offered 300 limited edition Gundy Doodle Dandies—cream-colored bears with red, white and blue ribbons tied around their necks and American flags in their paws. Steiff brought 1,000 limited edition bears. Cinbearella arrived with North American Bear, complete in ball gown and two quaint, stuffed mice in her pockets. Dakin put on the ritz with a top-hatted bear.

But the bears weren't the only celebrities. Annette Funicello was on hand to launch her line of teddy bears. Phyllis Diller entertained the auction attendees and also debuted her line of bears. Jorg Junginger, chief designer for Steiff, made a special trip from Giengen, Germany.

Each artist also created a one-of-a-kind bear for the special teddy bear auction. Eighty-one bears were brought to the block, bringing prices that ranged from $400 for a little guy in chaps and a saddle to $11,000 for Robert Raikes' vision of "At the Circus."

Phyllis Diller's 6-1/2-foot bear (which came complete with a full-size wax replica of Phyllis herself), went for $7,500. You can now find it in her plastic surgeon's waiting room.

Once all of the bears had been adopted or auctioned, the weary collectors headed back to their dens, vowing to return. After a long winter's hibernation, there would barely be time to prepare for next year's gathering!

Steve Schutt's "But I Still Have a Ticket Left."

ANNETTE FUNICELLO

The artists gather around Annette's "Mouseketeers."

Back to the Future

It's hard to believe, but "next year's" gathering is already right around the corner! Hibernators who may have overslept and don't yet have their tickets for the event may want to take advantage of two packages being made available.

The Classic Package, priced at $195, includes an invitation to the welcome reception, the pre-sale continental breakfast, the private limited edition sale, the one-of-a-kind auction and the exclusive dinner party. Attendees will also receive an exclusive collectible gift and a two-day Passport to Disneyland.

Robert Raikes (left) and Allen Chau with a mutual friend.

Annette's golfer has great taste in golf club covers!

Marcia Sibol's "Pandora" wants to shop 'til she drops!

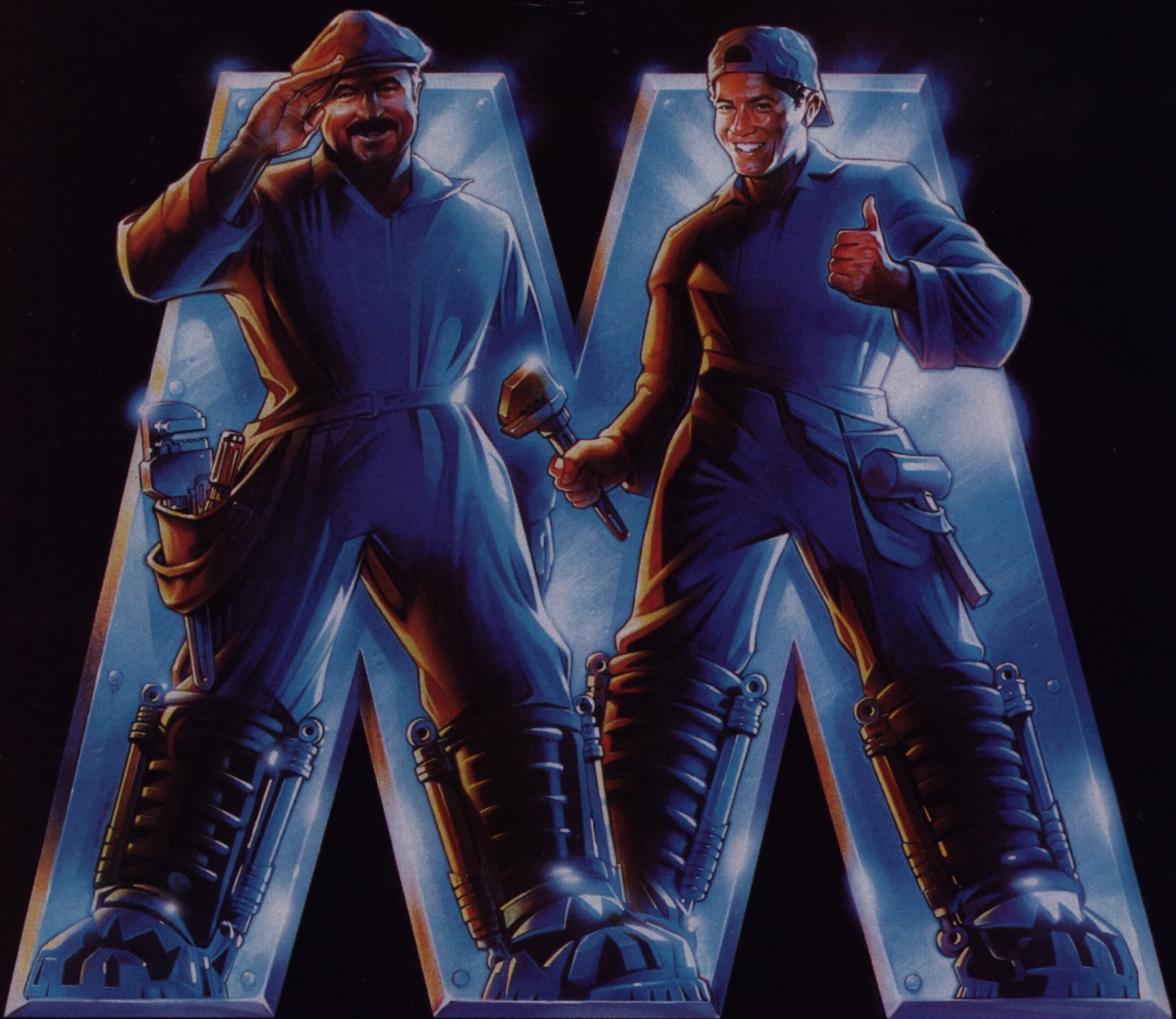
The Deluxe Package is $389 per person, based on double occupancy. It includes a three-night stay at The Disneyland Hotel plus invitations to the welcome reception, the pre-sale continental breakfast, the private limited edition sale, the one-of-a-kind auction, the exclusive dinner party, and breakfast with the artists. Participants also receive a length-of-stay Passport into Disneyland and an exclusive collectible gift.

For reservations or information, please call The Disneyland Hotel Reservations department at (714) 956-MICKEY.

Of course, you do not need to attend the event to participate in the auction. For $20, you can receive an auction catalog and a registration form. Simply return the registration form, indicating the bears and dolls on which you'd like to bid. You will then be called the night of the auction. To order your catalog, call Merchandise Guest Services at 1-800-362-4533 or (714) 999-4216.

Whether you collect bears or dolls, or just admire the exquisite workmanship that goes into these creations, you won't want to miss Disneyland's Teddy Bear and Doll Classic 1993.

This Ain't No Game.



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In the early morning hours of September 6, 1899, the brainchild of two middle-aged entrepreneurs came to life at an abandoned hotel just outside of Seattle, Washington. Using a unique formula developed by an irascible Swiss expatriate named John Meyenberg, E.A. Stuart and T.E. Yerxa launched the Pacific Coast Condensed Milk Company. Although neither had any experience with the business of evaporated milk, both could envision the possibilities.

That first day, local dairymen delivered 2,744 quarts of fresh milk to the condensery. Meyenberg's formula (which he kept secret—even from his employers!) converted it into 55 cases of evaporated milk. Each case held 48 handmade cans.

The main difference between Meyenberg's process and that of other popular canned milk products of the day—most notably Pet Milk—was the absence of sugar. His unsweetened evaporated milk was preserved by sterilization under intense heat, meaning that the Pacific Coast Company cans contained nothing but pure, fresh milk.

Before long, two thousand cases were piled up at the condensery—waiting for a name. E.A. Stuart had been thinking of some sort of flower, and had already decided that the labels would be red and white. Then, while walking down First Avenue in Seattle, he came across a cigar shop. Through the window he saw a pile of cigar boxes with, in his words, "..the most absurd name I ever saw for a cigar—Carnation." Absurd for a cigar, perhaps, but perfect for evaporated milk.

By spring of 1901, E.A. Stuart was sole owner of the company—and $105,000 in debt. The same year, he purchased his own can-making machinery. Then, a plant foreman created a can-filling machine that could handle two dozen cans at a time. In 1905, Stuart paid French inventor A. Gaulin $2,000 for a machine that would prevent the rising of cream in milk—possibly the first use of an homogenizer in the United States. In 1907, a young copywriter, listening to Stuart describe the tender, loving care with which his cows were raised, commented, "Ah,

Carnation
Ice Cream Parlor

CARNATION'S SPECIAL SALAD

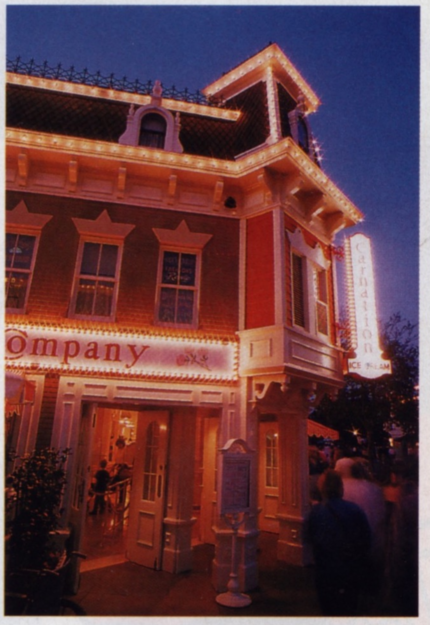
Ingredients

3 oz.	*Chicken*
1/4 cup	*Tomatoes, diced*
1/4 cup	*Avocados, diced*
1 oz.	*Cheddar cheese, grated*
5 oz.	*Lettuce mixture*
1/2 oz.	*Kidney beans*
1/2 oz.	*Garbanzo beans*
2 oz.	*Mickey Mouse chips*
To taste	*Italian dressing*

Method

Place lettuce mixture on plate. Add chicken, beans, cheese, avocado, tomatoes. Top with chips (you can also use regular corn chips). Just before serving, pour Italian dressing over salad.

Carnation
Ice Cream Parlor



Photographed and Produced by Max and Dawn Navarro

the milk of contented cows." The slogan, immediately adopted by Stuart, is still instantly identifiable with the Carnation Company. By 1908, Carnation was outselling Pet.

It's no wonder that in 1955, Walt Disney found The Carnation Company, an authentic turn-of-the-century family business with solid values and a dedication to quality, to be a perfect match for his vision of Main Street, U.S.A., at Disneyland. The day his long-awaited Park opened, Walt arrived in front of Carnation Ice Cream Parlor in the company's delivery truck. This official greeting was the beginning of a business relationship which endures to this day.

Acquired by Nestlé USA, Inc. in 1984, Carnation still takes us back to a simpler time and place—small town America, or maybe even Marceline, Missouri.

Special thanks to the Carnation Company Archives.

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CRAFTING A CAST OF CHARACTERS

The Art of Sculpture at Imagineering

By Jean Lee

They pillage, they plunder, they rifle and loot. They pilot Starspeeder 3000s in faraway galaxies. They balance on water spouts while conducting animated orchestras of musical instruments. And they deliver keynote addresses on the importance of America's heritage.

They are the famous characters that populate the Disney Theme Parks, and you'll find them in virtually every Disney attraction: *Pirates of the Caribbean, Star Tours, Peter Pan's Flight,* the Italy pavilion, to name a few.

Although they range in size from tiny Timothy the mouse atop *Dumbo the Flying Elephant* to massive Monstro the Whale at the entrance to Storybook Land, all these characters have one thing in common — they began as meticulously crafted sculptures.

Blaine Gibson captures Pinocchio in a lie as plain as the nose on his face for his Daring Journey to Tokyo Disneyland.

For over 40 years, sculptors at Walt Disney Imagineering have been translating two-dimensional concept sketches into three-dimensional reality.

"The myriad of characters at Disney parks not only entertain, they tell the stories of the attractions," says Rick Golding, manager of WDI's Sculpture and Architectural Ornamentation department. "The sculptors are the first to bring them to three-dimensional life and make them real."

Inside Imagineering: The Sculpture Studio

"We sculpt everything from Disney characters to human portraits," says Valerie Edwards, WDI's chief sculptor. "There's no such thing as a typical project."

The medley of tiny clay statuettes and plaster busts filling the shelves of the sculpture studio attest to her claim. The oldest of these is a small reindeer sculpted in 1938 as a reference model for animators working on the Disney film classic "Bambi."

"The studio is filled with historical sculptures," says Edwards. "They represent the various projects we've worked on through the years."

Next to the deer is a collection of drunken, grinning pirates sculpted in 1966 for, what else, *Pirates of the Caribbean*. Examples of more recent projects include the inventors from American Adventure at EPCOT Center, the frightening countenance of *Matterhorn Bobsled's* abominable snowman, and even a familiar rabbit by the name of Roger, sculpted for an animated fountain in Mickey's Toontown.

"Even though the Toons' proportions depart dramatically from those of reality-based figures," says Edwards, "translating animation to sculpture is really what we do best. After all, animation is our company's background."

In all, over 500 sculpted figures, each a preliminary working model of its finished, full-size Theme Park "twin," stand in the sculpture studio—like trophies of Imagineering's accomplishments.

The Sculpting Process

"The art of sculpting hasn't changed much through the ages," says Adolfo Procopio, a WDI sculptor for over 25 years. "The tools have remained very simple, mostly wire loops and wooden spatulas. Of course, sculptors have always relied on the sensitivity of their hands to create their work."

Generally, the creation of a sculpture goes through several stages, beginning with "Blue Sky" concept sketches. These initial designs help sculptors determine how the character will tell its story by the way it is posed, or the expression on its face.

Then there are the long hours of in-

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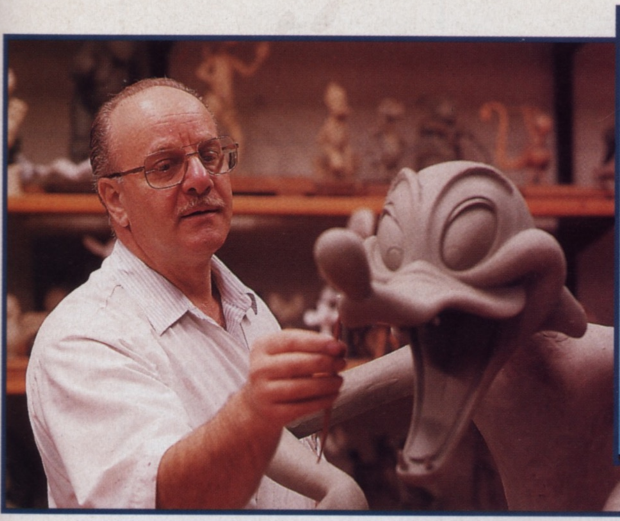


Adolfo Procopio fine-tunes the snout of Splash Mountain's crafty Br'er Fox.

Blaine Gibson sculpted this larger-than-life bronze statue of Walt and Mickey, destined for the plaza in front of Sleeping Beauty Castle at Disneyland.

depth research. "We pull visual references of the figure from every possible viewing angle to become familiar with its personality in two dimensions before taking it to three," explains Valerie Edwards. "It's important for us to be familiar with the idea of the sculpture, what it's supposed to embody, and to feel close to it—we need that attachment in order to produce a quality piece."

"What we have to shoot for is the feeling that the sculpture could be alive," adds sculptor Blaine Gibson, who retired from WDI in 1983 but continues to do occasional projects for Disney attractions. "Sure, sculptures can be animated mechanically, but if they already have a spark of life inherent in their creation, they work a lot better in getting the viewer involved."

The sculptors start by fashioning a maquette, a small-scale preliminary model, usually between three inches to one foot in height. The maquette is pliable, enabling the positioning to be worked out during this stage.

"Maquettes are essential for maintaining proportions," Adolfo Procopio says. "It's a matter of perspective. Since you're so much bigger than the maquette, you can visualize and control the contours of the figure."

The practice of using maquettes dates back to the Italian Renaissance, when artists often supplied only a maquette and left the execution of the work to their assistants.

"Even Michelangelo wouldn't build a full-size sculpture until he had a maquette to refer to," says Procopio.

Next, a full-size aluminum wire or wood armature is built. Hemp (a mixture of hay and plaster), wire mesh, metal supports and other materials are attached to the "skeleton" before it is covered with clay.

Then the actual sculpting takes place. WDI sculptors employ the basic, age-old technique of modeling, whereby the artist adds layers of clay or other soft material that will stick to, and blend with, itself. The finished sculpture is sealed with shellac and ready for a mold to be created.

The entire process can take anywhere from two weeks for small, simple, conceptual pieces, to up to several months for large, complex figures like the dinosaurs in the Universe of Energy pavilion or the life-size bronzes in *Hall of Presidents.*

From Lincoln to Clinton

When Disneyland was in its infant years, Walt Disney asked then-animator Blaine Gibson to sculpt for various projects in development at the Park—and one special project in particular.

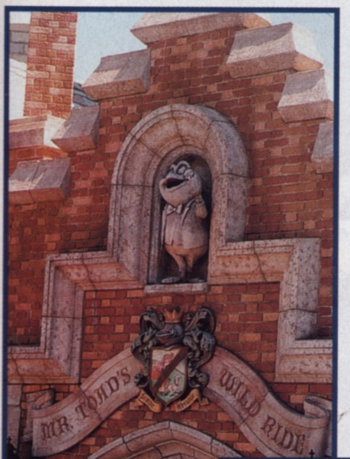
"Walt asked if I would take off from animation to sculpt presidents for *Hall of Presidents,* an attraction that he wanted even before he thought of Walt Disney World," Gibson recalls.

The first president Gibson sculpted was Abraham Lincoln, the star of *Great Moments with Mr. Lincoln,* which made its debut at the 1964-65 New York World's Fair before making its way to Disneyland in 1965. When the Walt Disney World Magic Kingdom opened in 1971, Mr. Lincoln was cast in a featured role at *Hall of Presidents.*

After immortalizing Honest Abe, Gibson went on to sculpt or art direct each of the 40 chief executives for the *Hall of Presidents,* as well as hundreds of non-presidential figures for Disney attractions. Naturally, his next project will be to sculpt the newest resident of the Oval Office, Bill Clinton.

"The sculpting job will be a bit easier with Clinton," says Gibson, who came to this conclusion while watching election night TV. "The light color of his face and hair are somewhat the same values, and because the clay is also monochromatic, the bust will be very realistic.

"I have to be much more concerned with shadow and style when



Valerie Edwards adds the finishing touches to Officer Zzyxx, a resident of the Tomorrowland Astrozone at Tokyo Disneyland.

Imagineering's sculpture studio is "a little museum" filled with the histories of the Disney Theme Parks.

working on dark-haired presidents in order to achieve a feeling of contrast between hair and skin," Gibson explains.

The Marriage of Art and Technology

The Abraham Lincoln figure for the World's Fair played an important role in another Imagineering development: *Audio-Animatronics*. In the early 1960s, WED designers produced synchronized movement and sound effects in the birds and flowers of the *Enchanted Tiki Room,* but they had yet to use a human character.

"Lincoln was the proving point at the Fair," says Gibson. "Walt didn't feel that we had the engineering and mechanical problems of *Audio-Animatronics* worked out well enough to go into a permanent attraction just yet, so the Fair was a testing ground for the technology."

With the Lincoln figure, Gibson learned the delicate art of balancing the authentic representation of the character with the requirements of the *Audio-Animatronics* technology.

"Back then, the experimental plastic mouths tore after a few cycles," he explains, "so we pulled back at the corners of Abe's mouth. We couldn't enlarge it too much because we had to maintain the likeness, but some exaggeration was required to enable the character to talk."

Although *Audio-Animatronics* technology has evolved tremendously since the Fair, WDI sculptors still need to consider a character's movements.

Valerie Edwards explains, "We need to know how the mechanics will be accommodated inside a sculpture. We also have to keep in mind where the joints will pivot, and have a broad understanding of anatomy and range of motion."

The creation of an animated president, pirate or possum begins with a sculpture, but doesn't end there. The sculptors work with a variety of Imagineering disciplines in order to produce the finished figure.

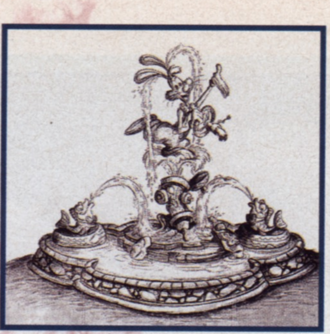
In the case of President Clinton, the WDI Mechanical Manufacturing group will hand-assemble the internal mechanics of the figure, while the Material Tool Control department creates a series of molds from the original clay sculpture. A more permanent material, such as cement, bronze, or aluminum, will be poured into the mold and allowed to harden. As long as the mold lasts, any number of replicas of the original can be cast.

The WDI Figure Finishing group will then apply "exterior finishes" to the president, painting on Clinton's complexion and other facial details. Hair, eyebrows, eyelashes and clothes created by the Walt Disney Attractions Costume Division (working closely with WDI) will complete the look of the newest chief executive. Finally, WDI animation specialists will program the Clinton figure to speak (if it is decided he will speak) and move before it is actually installed.

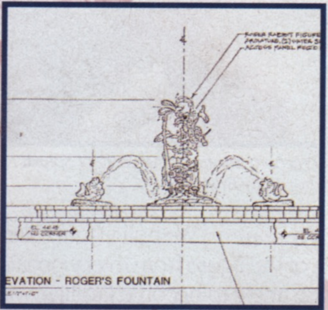
Molding the Magic

"Our basic business is to communicate," says John Hench, WDI Senior Vice President of Creative Development, and a frequent consultant to the sculptors. Although all forms carry a message, dimensional forms tell you more. WDI sculptors have developed a visual literacy, so to speak, that enables them to take a flat, two-dimensional subject, translate it into three dimensions—which increases the information thousands of times—and still keep the original identity.

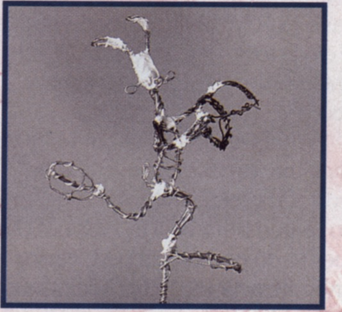
"That's why," he explains, "when you visit a Disney Park, the sculpted characters seem to take on a life and conviction of their own. It's magical!"



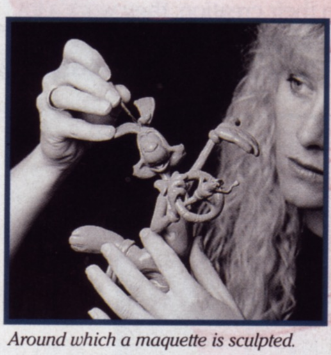
The design for Roger Rabbit's Fountain begins with a concept sketch.



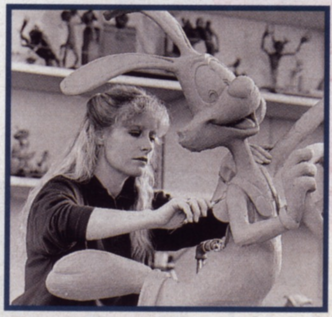
An architectural rendering is developed to provide technical specifications.



The sculpture starts with a small wire amature...



Around which a maquette is sculpted.



The maquette is used as a reference in sculpting the full-size Roger, which will be cast for the fountain at Mickey's Toontown.

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Munching on the Job

Building a Mountain for Walt

By Angela DeCarlo

Carpenter Supervisor Ed Kuz learned all the tricks of the mountain-climbing trade to help Walt Disney's Matterhorn rise at Disneyland. Below him, the roof of the House of the Future gleams in the California sun.

"I was passing out candy and singing, 'Every day's a holiday at Disneyland except for you and me,' says retired Disneyland carpenter Ed Kuz. "When who should come up behind me but the man himself, Walt Disney. And he's singing, 'Every day is a holiday at Disneyland...'"

The year was 1958 and the dream Walt had in Europe after encountering the fabled Matterhorn was taking shape in Tomorrowland at Disneyland. Walt was bringing home the prominent peak.

"There we were—it was hot and dusty and the candy helped—taking a break from building the Matterhorn," remembers Kuz, who served as foreman in charge of scaffolding and safety on the job, "when the boss shows up."

Not to worry.

This wasn't the first time the man Disneyland folks called "Candy Kuz" unexpectedly came together with Walt Disney.

"I first met Walt at a gas station in Hollywood in 1949," Kuz recalls. "He pulled in driving a touring sedan convertible. His little girl was with him and she needed to go to the restroom. While my wife took Walt's daughter, together with our Suzi, we talked. I needed a job, having just arrived in California, and he gave me tips on how to find work at the studios as a carpenter."

As Disneyland continued taking shape after its July 17, 1955, opening, there was plenty of work for men like Kuz, who had sharpened his building skills in the Pacific Theater of World War II. With additions and refinements going on, such as Tomorrowland's *Monorail, Submarine Voyage, Motor Boat Cruise,* and *Matterhorn Bobsleds*—all in the works in 1958—things were humming. Ed Kuz was there and found that Walt was always in the thick of things.

Walt's Matterhorn, towering over Sleeping Beauty Castle, became the landmark that let travelers know they were approaching the Magic Kingdom.

Looking. Listening. Learning.

"Walt was interested in everything," says Kuz.

"He stopped by one day when I was working on the Alice in Wonderland attraction. He wanted to know if I had enough lunch to share some with him. So I gave him half my peanut butter and jelly sandwich and he sat down next to me and we talked about the repair work we were doing.

"He wanted to know what we were accomplishing and how long it took. He wasn't concerned with how long something would take, but he was a perfectionist. Sometimes he had us tear things down and do it over. I know he had the Indian Village's tepees redone—'too perfect,' he said."

Kuz and his fellow workers were amazed when Walt showed up the following day again and told them not to bring lunch the next day. They followed his instructions and weren't disappointed. Walt showed up with a roasted chicken and all the trimmings.

"We had a fine time," Kuz smiles. "He brought everything we needed, and while we took that chicken apart, we talked about the work.

"He always wanted to learn more. And we felt we could talk to him—like we talked to each other."

As Disneyland continued to evolve, Walt was always where the action was.

"The Matterhorn was a challenge," says Kuz. "The mountain was built in 1/100th scale, with the summit at 147 feet. We used a three-foot scale model in plotting our plans and would lay out the design on a grid we drew.

"The finished cement surface was put on by hand. I made sure there was adequate footing in three locations, together with support rings, for maintenance and climbers."

Whether it was candy being passed out by a workman, or chicken by the boss, it was all part of building Walt's dream—Disneyland.

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For Our Children the Crusade Continues

Making Music for the Pediatric AIDS Foundation

In 1991, Walt Disney Records joined the crusade to find an end to the suffering of children with AIDS. With special cuts provided by 14 major recording artists, including Paula Abdul, Sting, Barbra Streisand, Little Richard, Carol King, James Taylor and Paul McCartney, the album "For Our Children" was produced, its profits earmarked for the Pediatric AIDS Foundation (PAF).

At the time the album was in production, Mark Jaffe, Vice President of Walt Disney Records, commented, "The goal of The Walt Disney Record Company is to enrich the lives of all children...one way to accomplish that goal is to do something that helps children who can't help themselves."

To date, "For Our Children" has earned nearly $3 million for this vitally needed organization.

But, of course, the fight is not over yet. So the singers sang again, and Walt Disney Records produced its second star-studded PAF benefit album—"For Our Children: The Concert." This time, two other Disney divisions are also involved: The Disney Channel and Walt Disney Home Video. This project has a history of its own.

"For Our Children: The Concert" was recorded live at Universal Amphitheater in Los Angeles on September 26, 1992, and all ticket sales from the family affair benefitted PAF. In addition to the musical performers, the concert was hosted by Jason Priestly, Mayim Bialik, Kadeem Hardison, Neil Patrick Harris, Mary Kate and Ashley Olsen, and Baby Sinclair Dinosaur.

The stars continue to shine in support of the Pediatric AIDS Foundation. Top left photo: Michael Bolton, Patti LaBelle and Celine Dion take the stage at the benefit concert. Top right: Sheila E. adds her style to "Mary Had a Little Lamb." Center: Paula Abdul puts more zip into "Zip-A-Dee-Doo-Dah."

The release of the album coincided with the live telethon broadcast on The Disney Channel and the release of the video.

Among the many artists on the album, Paula Abdul contributes her talent once again, this time offering her rendition of "Zip-A-Dee-Doo-Dah." Michael Bolton smiles through "You Are My Sunshine"; Sheila E. romps with "Mary Had a Little Lamb"; and Salt-N-Pepa count on "This Old Man."

Michael Eisner, Chairman and Chief Executive Officer of The Walt Disney Company, strongly supports the efforts of everyone involved with the project.

"The work of the Pediatric AIDS Foundation is inspirational," he says. "I'm very proud that three Disney divisions have banded together in support of such a worthwhile and important project."

Mark Jaffe adds, "We are proud to continue our support of PAF and hope that "For Our Children: The Concert" will exceed the legacy of "For Our Children."

For PAF co-founder Elizabeth Glaser, the work of the organization is more personal. "Hundreds of thousands of families around the world are given hope when they know others care," she says. "Through research we hope to save lives; through education we can provide support and compassion to families in need."

Donations to PAF can be made by credit card by calling the Pediatric AIDS Hope Line at 1-800-488-5000 or by telephoning any Ticketmaster location throughout the United States.

Paula Abdul
"Zip-A-Dee-Doo-Dah"

Kriss Kross
"The Krossed Out Version of a Nursery Rhyme"

Celine Dion/Maurice Davis
"Beauty and the Beast"

Woody Harrelson
"Happy to the Sun"

Michael Bolton
"You Are My Sunshine"

Shanice
"Mockingbird"

Melissa Etheridge
"The Green Grass Grew All Around"

Salt-N-Pepa
"This Old Man"

Randy Newman
"I've Been Working on the Railroad"

Sheila E.
"Mary Had a Little Lamb"

Craig 'n' Company
"Haircut"

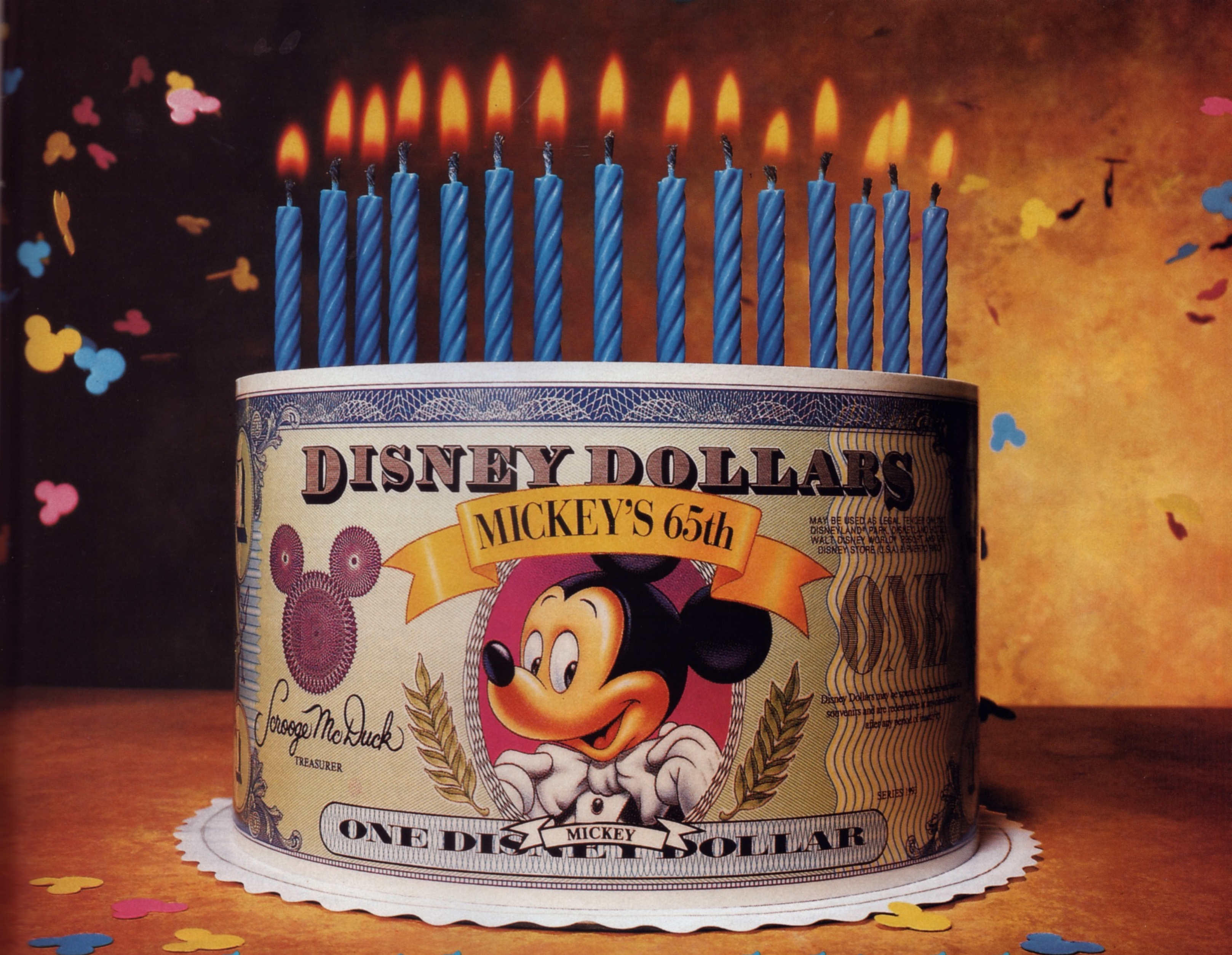
Bobby McFerrin
"The Wizard of Oz" Medley

Gerardo
"Here We Go Loopty-Loo"

Peter Alsop
"I Am a Pizza"

The Party
"Nursery Rhyme Medley"

Patti LaBelle
"What a Wonderful World/Sing a Rainbow"



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WALT DISNEY WORLD MAGIC KINGDOM

Spring at the Magic Kingdom means the **Walt Disney World Happy Easter Parade.** This annual event is enjoyed not only by Theme Park guests, but by millions of television viewers on Easter Sunday.

This year the parade, hosted by Joan Lunden and Regis Philbin, will be televised live, April 11, on ABC-TV. Mr. and Mrs. Easter Bunny and the magical Easter Egg join Mickey and Minnie and their friends for a colorful procession down Main Street, U.S.A.

Aladdin is making a royal entrance at the Disney-MGM Studios at Walt Disney World in Florida and at Disneyland Park in California.

DISNEY-MGM STUDIOS

There's lots of activity over at the Disney-MGM Studios these days. And celebrities galore! The ABC-TV prime-time series **"Full House"** joins **"Siskel & Ebert"** and **"The Mickey Mouse Club"** on the spring production schedule, and **"Ed McMahon's Star Search '93"** resumes production in June.

Never was an entrance more grand than Aladdin's into the city of Agrabah, and guests help re-create the pomp and ceremony of that entrance each day. **Aladdin's Royal Caravan** steps off with a crash of cymbals as onlookers are asked to "make way for Prince Ali." With Aladdin are Jasmine, Jafar and, of course, the Genie himself in numerous transformations: bathtub Genie, Genie split in two, and Genie as a 32-foot giant!

EPCOT CENTER

In addition to the unique entertainment offered by each country represented in **World Showcase,** EPCOT Center is proud to host a number of competitions and festivals. Among them are **Showstoppers International Invitational,** featuring large show choirs from across the country which will be presented on America Gardens Stage March 25-27, and **The Walt Disney World Jazz Festival** where outstanding Florida high school jazz ensembles perform with celebrity musicians. They'll take the stage at America Gardens on April 24.

PLEASURE ISLAND

Spring at Pleasure Island is a real joke—honestly—at the Comedy Warehouse. That's when **"E! Stand up/Sit Down Comedy Show"** will tape five of 13 shows. If you'd like to be in the audience, call (407) 353-3265.

If you loved the '70s, or think that you might have liked them, you'll love **8 Trax,** the newest club on the Island. Guests 18 and older can boogie their way into another era. (If you're under 18, you'll need to hustle up your parents before you can bump on the dance floor.)

Pinocchio goes back to his roots to perform with the Teatro di Bologna at the Italy pavilion in World Showcase.

DISNEYLAND PARK

If you've been reading longingly of **Aladdin's Royal Caravan,** but won't be going to Walt Disney World for a while, perk up! That spectacle of spectacles is coming to Disneyland this spring. Aladdin, transformed by the Genie into that "splendid lad," Prince Ali, will ride triumphantly down Main Street, U.S.A., atop Abu-turned-elephant, with lovely Princess Jasmine at his side. Included in the West Coast entourage are a bevy of Far East beauties, a used lamp salesman, and those spitting camels. Here, too, the scimitars will slash, the Harem girls dance, and the snakecharmer charm. The royal procession steps off on April 3 and will continue through summer.

Aladdin may be today's toast of the town, but he hasn't eclipsed yesterday's sun. That's why, back by popular demand, **"Beauty and the Beast—Live on Stage"** has returned to the Videopolis Stage. This brilliant production, starring Belle, Beast, Gaston, Lumiere, Mrs. Potts, Cogsworth, and a cast of singers and dancers, will be presented five times a day on weekends and holidays.

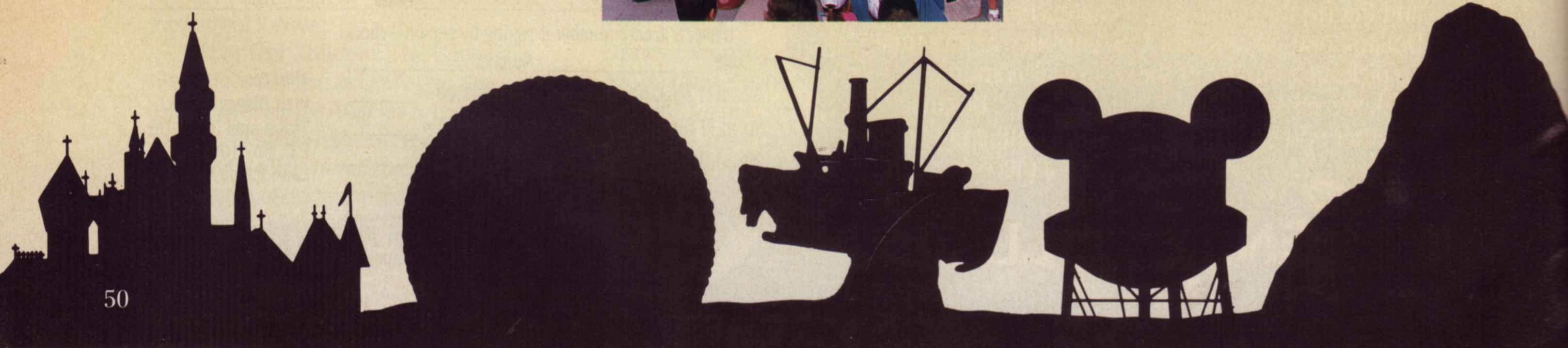
DISNEYLAND HOTEL

The Disneyland Hotel was looking for a host for its annual **Easter Brunch and Egg Scramble** on Sunday, April 11, when who should volunteer but Roger Rabbit! As it turns out, Roger won't be the only rabbit hopping down the bunny trail at this festive event. Joining him are Mr. and Mrs. Easter Bunny and a quite famous Disney bunny who isn't seen too often—Thumper, Bambi's best friend.

The "eggstravaganza," an all-you-can-eat buffet, will be in the Grand Ballroom from 9:30 a.m. to 2:30 p.m. Among your selections are glazed ham, seafood, waffles, omelettes, salads, and dozens of desserts, including elaborately decorated Easter eggs.

The day's highlight will be Roger Rabbit's Egg Scramble for children 12 and under.

Prices for the event are $34.50 for adults, $12.50 for children 3 to 12, and $3 for kids under three. For reservations or for more information, call (714) 956-6413.



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John Goodman wants his tootsie (Melanie Griffin) educated in "Born Yesterday."

LET'S GO TO THE MOVIES

Spring ahead into a world of poachers, shady dealers, trial attorneys and young men on the Mississippi. These releases are packed with urban and action adventure.

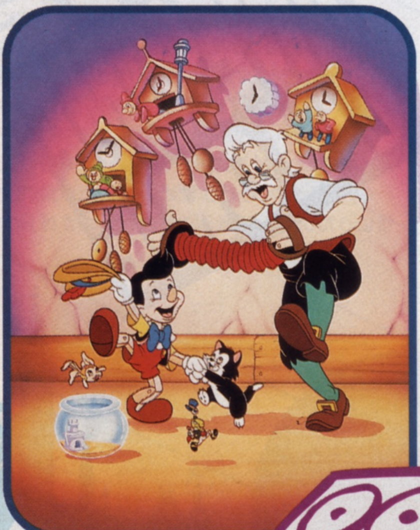
Two teenage friends face a perilous African adventure when they are forced to flee into the primitive wilderness to escape a gang of poachers in **"A Far Off Place."**

Reese Witherspoon, Ethan Randall, Jack Thompson and Maximillian Schell star in this story about two 14-year-olds who are orphaned after a brutal attack on their camp. A 1,000-mile trek across the Kalahari Desert brings blinding sandstorms, lethal insects, vicious animals, hunger, thirst, and, ultimately, a discovery of their inner strengths.

Melanie Griffith stars as a former Las Vegas showgirl who hits the nation's capitol and leaves a big impression in **"Born Yesterday."** Her boyfriend, Chicago scrap metal millionaire John Goodman, teams her up with enterprising journalist Don Johnson in the hopes he can turn this dim bulb into a bright thinker.

A new thriller from Touchstone has former villainess Rebecca De Mornay as the victim this time around. In **"Beyond Innocence,"** De Mornay plays an ambitious attorney who is pathologically manipulated by Don Johnson, the man she's defending against a murder charge.

We cannot tell a lie—"Pinocchio" really is coming to Home Video.



Mark Twain's perennial "The Adventures of Huckleberry Finn" comes to the screen once again, this time through Walt Disney Pictures. Elijah Wood plays the free spirit who takes off down the mighty Mississippi only to find himself in a mess o' trouble. Robbie Coltrain and Jason Robards also star in this new telling of a timeless classic.

HOME VIDEO

The most exciting new release from Buena Vista Home Video has no strings attached! It's everybody's favorite puppet, **"Pinocchio,"** ready to come home. The second animated feature to be produced by Walt Disney after "Snow White and the Seven Dwarfs," "Pinocchio's" last theatrical release featured a newly restored print which looks and sounds better than any previous reissue. This, in turn, makes the video release better than ever. And you didn't even have to wish upon a star.

Six episodes of **"Goof Troop"** are now ready to become part of your permanent collection. Go along with Goofy, Max and P.J. as they search for treasure in shark-infested waters, take up skateboarding, enter a bathtub race, and more.

There's more in store for fans of the Little Mermaid. **"Ariel's Undersea Adventures"** finds her adopting Spot, a lost baby whale (and an awfully *big* secret to keep!); taming Stormy, the wild seahorse; and tangling with Simon the Sea Monster. Of course, Flounder and Sebastian are on hand to keep her out of too much trouble.

Followers of Alice's trip through the looking glass will want to own three new episodes of the Emmy Award-winning **"Adventures in Wonderland."** The March Hare attempts a magic act; a robo-rabbit fills in for the White Rabbit; and the Mad Hatter's latest invention is a pretzel making machine.

If you're looking for a little more action, how about a visit from Darkwing Duck? Four new videos feature the intrepid crime fighter: **"Darkly Dawns the Duck," "Justice Ducks Unite!," "Comic Book Capers,"** and **"Birth of Negaduck."**

Speaking of ducks, **"The Mighty Ducks"** bring their hockey action to VCRs this spring. Also new to the home front this spring are the Martin Short-Kurt Russell water-logged adventure, **"Captain Ron"**; Whoopi Goldberg as an inspiring teacher in South Africa for **"Sarafina!"**; and **"Crossing the Bridge,"** the critically acclaimed drama of friendship and camaraderie as three young men come of age.

TELEVISION

If home is where your heart is, Touchstone Television has two mid-season entries that you'll want to check out.

"Almost Home" is a comedy about a country family adjusting to city life—or is it the city adjusting to the country family? A wealthy Seattle widower (Perry King) hires a homespun nanny who just moved her clan from Pyramid Corners, Oklahoma. He hopes this down-to-earth mom will have a positive influence on his own two kids who are not adjusting well to the loss of their mother.

By the way, if Pyramid Corners rings a bell, you're probably a fan of last season's "The Torkelsons." That's right, Millicent Torkelson (Connie Ray) is the new nanny and she's brought along Dorothy Jane (Olivia Burnette) and two more of her brood. Seattle may never be the same. Look for this new series on NBC, Saturdays at 8:00 p.m.

"Where I Live" has Doug E. Doug growing up in Harlem.

Another new comedy takes you to an entirely different city setting, and a different view of family life in America. **"Where I Live"** stars comedian Doug E. Doug as an offbeat 17-year-old, born and raised in the predominantly African-American inner city. As Doug learns fundamental lessons about life, family and friendship, he takes time out to "discuss" with the audience.

"Where I Live" dares to deal with some socially relevant issues and does not always provide easy half-hour solutions.

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Harvest Brown—
The color of Cowgirl Kate's cow-punching boots.
Why trust your memories to anything less than Kodak film? True colors. More colors.
Kodak FILM
Gold Plus

ON THE BOOKSHELF

Disneyana collectors will want to "book" some time to check out some new titles from the Disney Publishing Group.

Originally published in England in 1938, ***Snow White and the Seven Dwarfs*** comes home to America with the Applewood Books release of ***Walt Disney's Sketch Book***. This fascinating book was the first glimpse the Walt Disney Studios gave the public of the actual work that went into creating those popular animated characters. The book includes pencil sketches and tipped-in plates of scenes from the film and of each of the characters. It will be available in The Classic Edition at $29.95 and The Limited Edition at $100.00.

Really small readers will appreciate two new miniatures. ***Mickey's Daytime/Nighttime ABCs*** and ***Mickey Mouse Tales*** are sure to be treasured by tiny hands. Each come in volumes measuring in at just 2-1/2" by 3"!

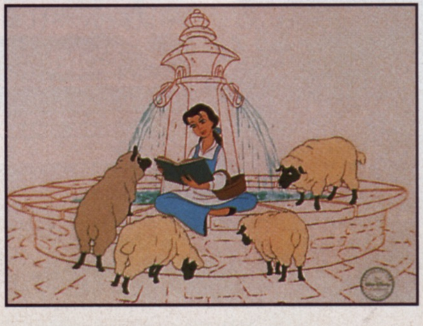
Good things really do come in small packages. ***Treasures of Disney Animation Art***, a tiny 4" by 4-1/2" folio contains 310 full-color illustrations.

COLLECTIBLES

Disney animation art collectors, get ready to *cel*-ebrate! Disney Art Editions has made a second serigraph cel from **"Beauty and the Beast"** available. Also newly on the market are the first serigraph cel from **"Aladdin,"** and limited edition cels from **"Bambi"** and **"Peter Pan."**

If it's not too late, look for **"A Lovely Dress for Cinderelly"** from the Walt Disney Classics Collection. The exquisite bronze and ceramic work of art was unveiled at Disneyland in January and is limited to an edition of only 5,000. Standing 9" tall, and showcased under a glass dome, the piece depicts the scene where Cinderella's animal friends transform a hand-me-down dress into a gown fit for the Prince's ball.

An early scene from the film is the subject of this second serigraph from "Beauty and the Beast."

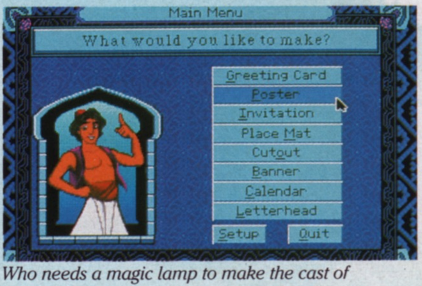


COMPUTER SOFTWARE

Aladdin and his flamboyant Genie can now materialize on greeting cards, banners, place mats, character cutouts, calendars and anything else children can devise. **Disney's Aladdin Print Kit** enables computer whiz kids to turn the "Aladdin" cast into a themed party, a card, or a special picture.

The kit offers more than 40 images, nine typefaces and over 20 exotic borders.

Stunt Island: The Stunt Flying and Filming Simulator combines a top flight simulator with the facilities to create stunt films rich with music, speech and special effects.



Main Menu

What would you like to make?

Who needs a magic lamp to make the cast of "Aladdin" appear on just about anything?

Players can access 45 different styles of aircraft, ranging from WWI classics to modern jets; modify any of the 34 sets, or create new ones from scratch; and choose from over 800 vehicles, buildings, plants, animals, and landmarks to fill in the film's location.

"Stunt coordinators" can crash-land a plane onto a crowded highway, instruct moving cars to veer away from it, even program cars to roll and crash, spin out, stop, or continue down the highway.

THE DISNEY CATALOG

You can get a sneak preview of the latest addition at Disneyland and the newest Disney spring and summer merchandise in the **Spring 1993 edition of The Disney Catalog**, which features a location shoot in Mickey's Toontown.

Among the items in this catalog are apparel and beach wear featuring Mickey, characters from "One Hundred and One Dalmatians," and Belle from "Beauty and the Beast"; Aladdin and Jasmine toys; watches for all ages; embroidered T-shirts and baseball caps featuring a cast of Disney favorites; plus "Pinocchio" collectibles, and more.

Also featured through March 22 is a commemorative lithograph on sale with advance orders for the "Pinocchio" video (available March 23).

To request your copy of the catalog, call 1-800-237-5751.

"Did you rub my lamp?"
The Disney Catalog
Mickey's Toontown
Disneyland

Enjoy the sights of Mickey's Toontown while browsing through The Disney Catalog.

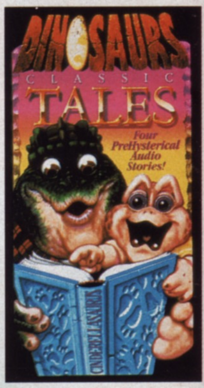
RECORDINGS

Modern storytelling gets a stone-age twist with **"Dinosaurs Classic Tales: An Evolution in Story-Telling,"** new from Walt Disney Records.

Earl Sinclair, patriarch of the popular prehistoric TV family, puts his own embellishments on four classic fairy tales, "Cinderellasaurus," "Little Red Riding Horn," "Goldiescales and the Three Giant Sloths," and "Hanselasaurus and Gretedactyl."

Will Cinderellasaurus have time to stop at the mall on her way to the ball? Can the Heimlich maneuver rescue Grandma Ethyl from the belly of the big, bad Wolfadon? And most important, will Baby stop interrupting Earl long enough for him to finish the stories before the two become extinct? It's all in the read-along books.

"Aladdin: Adventure in the Cave of Wonders" follows our hero into the ominous cave where he meets the Genie, sails out of danger on the Flying Carpet and outwits the evil Jafar. The 24-page illustrated storybook traces the 15-minute narration featuring original cast voices, music and vivid sound effects.



Fairy tales from the stone age with your host, Earl Sinclair.

After you've explored these resort pleasures,
TOON TOWN
JOLLY TROLLEY
JOLLY TROLLEY
CITY HALL
FIVE & DIME
explore the wonders of a brand new land.

What's new at the Disneyland Hotel? Everything! With 1,131 newly refurbished guest rooms. Plus more than 60 acres of resort pleasures. A commitment to Disney quality that you can see. And exclusive Monorail service to Disneyland Park and MICKEY'S TOONTOWN—the first new land in more than 20 years! It's a brand new look and a brand new land. Call (714) 956-MICKEY or see your travel planner. And discover the many pleasures of the Disneyland Hotel.

Disneyland Hotel

Disneyland Hotel

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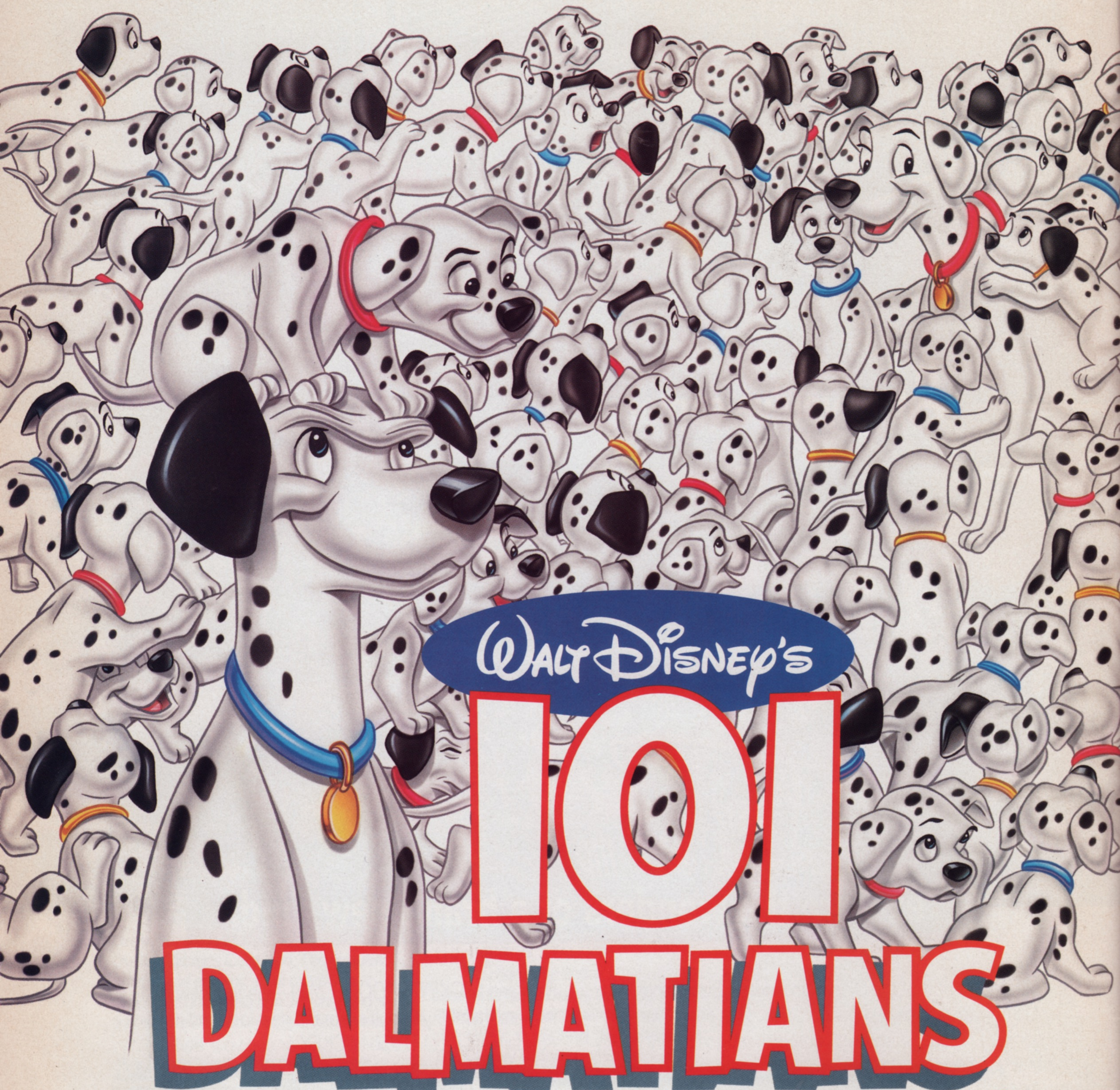
Exclusive World Television Premiere!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